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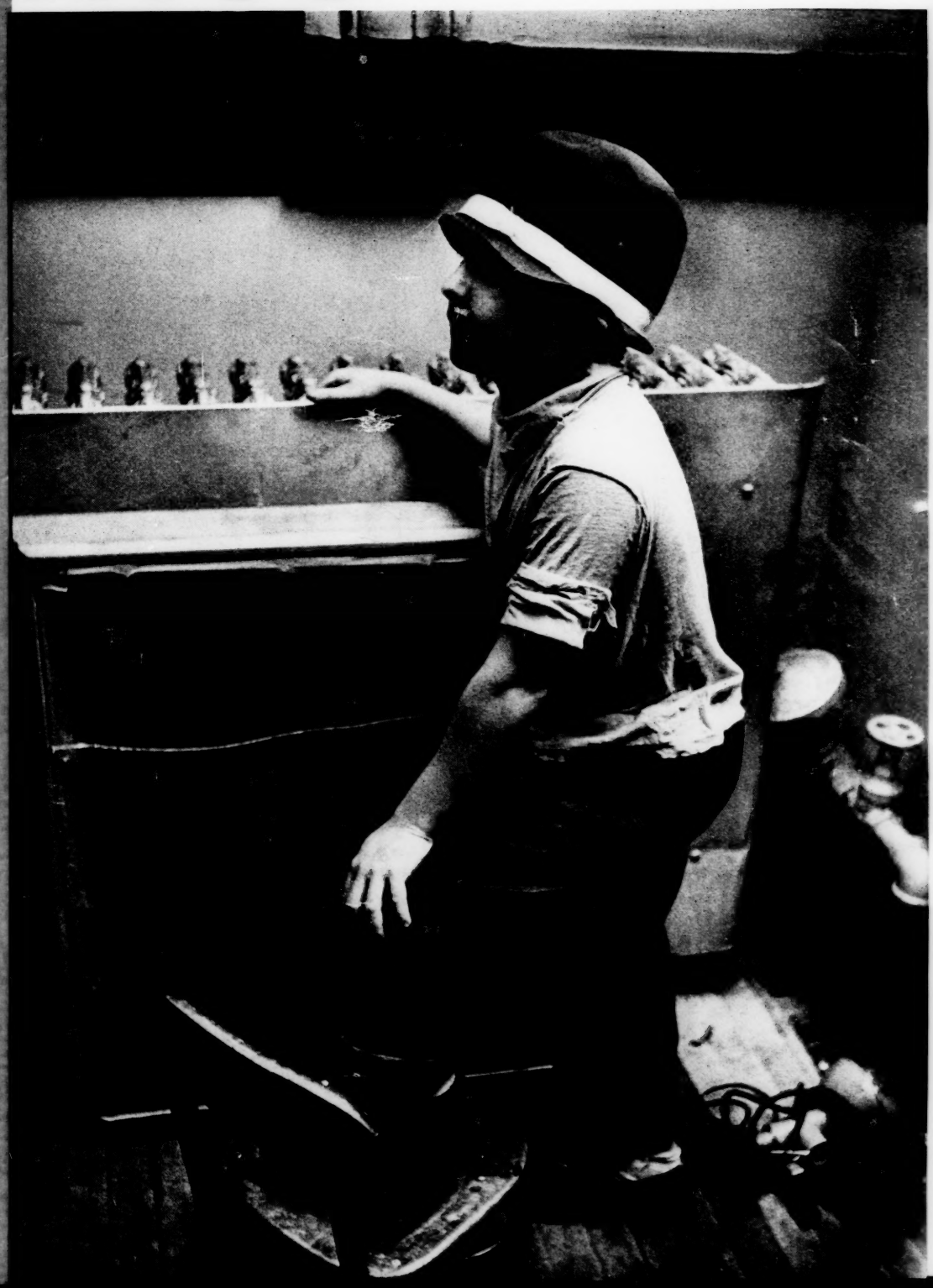

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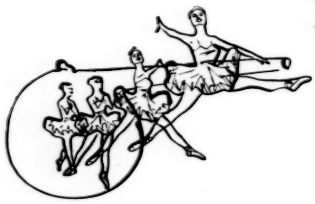

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News of Dance and Dancers . . . .

New York City Ballet . . .

Our Hollywood reporter was the first to let us know that **N. Y. C. Ballet** has signed with **James Doolittle** to appear in Hollywood's open-air Greek Theatre for a month starting the 6th of July. Afterward it will make a brief tour of the West Coast as far north as Seattle. Its only previous U. S. season outside of New York was in Chicago during April, 1951.

By invitation of the Inaugural Committee the N.Y.C. Ballet participated in the gala pre-Inauguration festivities in Washington on January 19th. "Valse Fantaisie" and the "Sylvia" pas de deux were presented: the first with **Melissa Hayden, Tanaquil LeClercq, Patricia Wilde** and **Nicholas Magallanes;** the second with **Maria Tallchief** and **Andre Eglevsky.**

The evening of Jan. 25 completes the unprecedented twelve-week New York appearance of the company (including what used to be known as the "impossible" pre-Christmas week). While the drama takes over at City Center, the company takes a brief rest and prepares for still another season in May and June.

•

Social notes . . .

Although rumor has suggested a marriage between **Tanaquil Le Clercq** and **George Balanchine** nobody expected December 31st would be the date. On the afternoon of the last day of the year the ballerina and choreographer were quietly wed at the home of Mr. and Mrs. Frank C. Fisher at Bayville, Long Island. Mr. Fisher, who is a judge, officiated. The mother of the bride and Mrs. Fisher acted as witnesses. The bride appeared that evening as usual in a City Center performance.

While no honeymoon is in sight there will be a trip to Italy mid-March. Balanchine is scheduled to do some new works for La Scala at that time. Before then he will be working on the stage direction for Stravinsky's "The Rake's Progress" which premieres at the Metropolitan Opera House on February 14th.

This is the first marriage for Tanaquil LeClercq. Balanchine has been married previously to Alexandra Danilova, Tamara Geva, Vera Zorina and Maria Tallchief.

•

Macy's windows . . .

If you're anyplace near Macy's windows these next few weeks, don't miss seeing the giant cover of this issue of **DANCE Magazine** as it's displayed therein on 34th St. After January 29th, that is.

Modern Dance Season . . .

If plans go through as scheduled there will be two modern dance seasons in N. Y. this spring. The first is, of course, the **New Dance Group's** First Dance Festival (see additional information on page 28), which will be held at the Ziegfeld Theatre on Feb. 22 and mat. and eve. of March 1st with a distinguished company and well-known guest artists. Tickets available by mail, 9 East 59th St., N. Y. C. **Donald McKayle's** "Games" and **Charles Weidman's** "Fables" are among the varied works to be offered.

The second is a projected season presently scheduled for 2 weeks at the Broadway Theatre beginning April 15th. There is a possibility that this will be preceded by a **Martha Graham** season. In any case it is expected that Martha Graham will appear in the festival programs along with **Jose Limon, May O'Donnell, Pearl Lang, Nina Fonaroff, Merce Cunningham** and **Helen McGehee** in solo and group works.

Plans include a large new Humphrey work for the Limon Co. to music by Surinac and a new piece by Martha Graham by Wm. Schuman.

•

Also on TV . . .

Melissa Hayden, who appears to be the most active dancer around, has been appearing with **Andre Eglevsky** in a series for the Kate Smith Show. On Feb. 3rd Janet Reed joins them in a short ballet by George Balanchine., "The Countess Becomes the Maid".

•

In the air . . .

We understand that both Ballet Theatre and N. Y. C. Ballet are negotiating with the **Ford Foundation** regarding future appearances on "Omnibus" . . . Rumor has it that **S. Hurok** and the Ballet Russe de Monte Carlo are considering a merger, with Tamara Toumanova and Andre Eglevsky as star performers.

•

Ballet Theatre . . .

Before leaving for an extended European tour in April, **Ballet Theatre** will complete what looks like its most successful tour to date. Among its 94 scheduled cities is Washington, D. C. which welcomed them with enthusiasm recently at the National Theatre. It was the first time the company played in a theatre in that city in which they could use their sets . . . Because of increasingly wide-spread activities a Managing Director has been added to Ballet Theatre's executives. This is **Charles Payne,** who has also been elected Vice-President of the Ballet Theatre Foundation . . . Ballet Theatre's orchestra under the direction of **Joseph Levine** has completed the first of several long playing records of ballets from the company's repertoire. Available singly or in albums, this initial group of Capitol records includes "Sylphides", "Fancy Free", "Princess Aurora" and "Rodeo".

•

Capezio Award . . .

At a handsome luncheon, January 12th, at the Waldorf Astoria, **Lincoln Kirstein,** Managing Director of the N. Y. C. Ballet, received the 2nd Annual Capezio Award for "his leadership and his labors in establishing the ballet as a force in the cultural life in America." **Zachary Solov** received the first. Accepting the parchment citation and the $500.00 check which goes along with it, from Chairman of the Committee **John Martin,** Mr. Kirstein gave credit to the many with whom he has worked. He then turned over the check to **Ann Hutchison,** head of the Dance Notation Bureau as a gesture of confidence and support to Laban Notation, which is at last making possible the recording of dance works for posterity. (Pictures of some of the many distinguished celebrities who attended the luncheon will appear in the March issue.)

•

On the scene . . .

Dance Magazine's editor, **Lydia Joel,** appeared on "Stage A Number," on Dumont's TV network between 9 and 10 p.m. on Jan. 21st. On the program were dances by **Agapi Evangelidou** and **Bill Hocks** and **Arthur Mahoney's** Spanish dancers . . . **George Balanchine** will be guest speaker at the New York Ballet Club meeting on Feb. 8, 3 p.m. at the Theatre Studio of Dance . . . The **Dancers of Bali** finished a highly successful tour and left on Jan. 8 for Brussels, Paris and Rome before returning to Bali. Columbia Concerts discovered that their exotic gamble was a great hit, artistically and financially.

•

Advances in Copyrighting . . .

On Jan. 5th, **Ruth Page's** forty-page manuscript describing in words, "Beethoven Sonata" (which has no story), was accepted for copyright registration by the Copyright Office of the Library of Congress.

Last spring this office made dance history by registering **Hanya Holm's** Labannotated dances from "Kiss Me Kate" in Class D, which protects dramatic compositions. However, Balanchine's "Symphony in C" was turned down under this classification as lacking a dramatic story.

Now, effective Jan. 1, 1953, an amendment to the copyright law makes it possible to copyright non-dramatic choreographic works. The acceptance of the "Beethoven Sonata" script was made in Class A, which extends "certain recording and performance rights to non-dramatic literary works." However devious the route, it now appears that an uncertain amount of performance protection has been achieved for "non-dramatic movement of actors and dancers in motion pictures, television, ballets, musicals and plays."

•

News Notes . . .

We cannot give you the touring schedule of the **Slavenska-Franklin Co.** this month because, as we go to press, the success of the company's Century Theatre season and particularly "Streetcar Named Desire" has caused so great a demand for appearances that their entire schedule is being revamped. On May 15th most of the company, with **Danilova** continuing as guest star, will fly to Japan for a series of performances there. **Yeichi Nimura** Japanese-American dancer and choreographer, was responsible for the recommendations that made possible this arrangement . . . Danilova returned to Dallas on Jan. 13 for two weeks of teaching before the company resumed its tour . . . **Paul Szilard,** now choreographing four ballets in Manila, leaves for Hongkong and Tokyo on Feb. 15 . . . **Tamara Geva** appears in a dramatic role in Bernard Shaw's "Misalliance" which opens at City Center on February 18th.

Agnes de Mille has written a warmhearted story about **Alicia Markova** for the January issue of Atlantic Monthly . . . she also spoke at Town Hall Jan. 17th on the subject of "The World of Ballet".

•

More News . . .

Jose Greco and Co. who opened in N. Y. too late for review in this issue, included a revised version of "Goyescas" in the enlarged repertoire. The company resumes its tour after the New York season . . . Another ex-partner of the late Argentinita is in town, **Federico Rey.** He appears nightly with **Pilar Gomez** at the Persian Room of the Plaza Hotel . . . **Dorothy Jarnac,** charming dance comedian, is at the Cotillion Room of the Pierre . . . **Bambi Linn** and **Rod Alexander,** who clicked so emphatically in their appearances as a night club duo last year, have started an extended run on NBCTV's Your Show of Shows (Sat. eves, 9-10:30) . . . **Leon Danielian** is preparing to leave to join the San Francisco Ballet for the spring . . . **Marina Svetlova** and her concert group go to India in March at the invitation of the Indian government, and follow with four weeks in Israel, where hers will be the first American troupe to visit. **Robert Roland, Teresita La Tana** and **Ted Naig,** concert pianist, comprise the group.

•

Adult-for-children performances . .

Aiming at dance entertainment suitable for youngsters between 6 and 12, the 92nd St. YM-YWHA has formed **The Merry-Go Rounders,** a repertory company of adult professionals who perform for children. **Doris Humphrey** is artistic director. Other directors are all members of the Y Dance faculty, with **Bonnie Bird** as administrative director. The first program, on Feb. 1st, will consist of "The Donkey" by Alwin Nikolais, "The Goops" by Eva Desca, and "Holiday in Israel" by Fred Berk. The company consists of **Patricia Cooper, Sally Fitzpatrick, Florence Peters, Elizabeth Ray, Barbara Shivitz, Roberta Singer, Rima Sokoloff, Manon Souriau, Gloria Spivak and Jeff Duncan.**

•

For your information . . .

The **Dancer's Relief Fund,** an organization launched during the war has just been disbanded. By agreement between directors Winthrop Palmer, Rosalind Krokover and Sally Kamin, the bank balance of $253.06 has been forwarded to the Hudson River State Hospital for the use of Olga Spessivtseva, famous dancer who has been confined there for several years.

•

Footnotes . . .

William Sena has been re-engaged as ballet master and choreographer for the Philadelphia Civic Grand Opera . . **Nina Fonaroff's** concert includes a new work, as yet untitled, with music by John Stewart McLenna, composer of "Lazarus" . . . **Phoebe Barr** was the choreographer of "Remember When", TV musical performed by dance students of the University of Alabama. **Walter Terry** and **Foster Fitz-Simmons** are two of her former pupils . . . **Jan Veen** is the choreographer of the New England Opera Theatre in Boston. Their most recent performance, "Idomeneo", was presented on Jan. 11 . . . **Skip Randall** joins the staff of Mme. Halina's school in Elmira, N. Y. . . . **Marthe Krueger** and **Lucas Hoving** are on the staff of the Silvermine Guild, the unusual Conn. school of the arts headed by John Vassos.

Seenie Rothier informs us that Paul Hindemith's "The Demon", the recording of which was reviewed in the January issue, was performed in February, 1952 with the Buffalo Philharmonic Orchestra with choreography by Miss Rothier, and not, as stated, last done in 1924.

In Bristol, Virginia, **Dot Virden** will dance the leading role in the 3 act ballet-story "Look Ma, I'm Dancin'!" which will be the 1953 dance event of Sullins College annual Mardi Gras, Feb. 26-27. **Bess Sklarsky** is the choreographer.

Kay Armstrong, choreographer and director of Le Ballet Concert of Vancouver, B. C., takes over the choreographic chores at the Totem Theatre, Canada's only year-round arena style theatre.

The **Winnipeg Ballet,** with **Gweneth Lloyd** as director, has been signed for a six week experimental tour by Columbia Concerts. They make their first American appearance this season by going to Duluth in March . . . **Norman Thompson,** Canadian dancer who did well with the N. Y. C. Ballet and Sadler's Wells, too, has established himself in North Italy, where he produces groups for reviews and better night clubs.

•

Notes from Abroad . . .

Choreographer **Auriol Milloss** goes to Brazil for two months . . . **Leonide Massine,** dancing as well as ever, is being particularly well received at La Scala in his famous "Capriccio Espanol." He will definitely take the religious mime "Laudes Evangelii" which he did first in a Perugian church last spring, to Vienna in June, and there is a possibility he may bring it to London for the Coronation . . . **Darja Collins,** Amsterdam's ex-ballerina has opened a school in Florence, Italy.

Arnold Haskell is going to Yugoslavia at Easter-time to give some lectures on ballet. There is a possibility that he'll be in the U. S. late summer to do the same . . . During the intermission of Sadler's Wells new and sumptuous production of "Swan Lake" on Dec. 18, **Margot Fonteyn** and **Moira Shearer,** both in the audience, presented specially bound copies of Cyril Beaumont's book, "The Ballet Called Swan Lake" to England's Queen Mother and to Princess Margaret.

(*continued on page* 61)

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Washington, D. C. Times-Herald, Oct. 10, 1952. **SHAWN GROUP WINS PLAUDITS**

"Shawn can bring his mountain top dancers back again any time. Washington liked them."

Philadelphia, Pa. Inquirer, Oct. 30, 1952. **TED SHAWN AND DANCERS AT FORUM**

"A gala opening" (Academy of Music was sold out including all possible extra chairs in orchestra pit). Shawn demonstrated his agelessness and perfection of technique. **"An enchanting evening".**

Springfield, Mass. Union, Dec. 4, 1952. **JACOB'S PILLOW DANCE FESTIVAL THRILLING**

"Thrilled the audience with a magnificent varied and stellar cast performance. All the stars reached a superlative level so that noting any dancer in particular would be only a matter of personal preference."

Worcester, Mass., Evening Gazette, Dec. 2, 1952. **TED SHAWN DANCE PROGRAM SCORES**

"Altogether it was an evening's entertainment that was sustained and interesting from beginning to end . . . all the performers were outstanding in their own special field . . . the sum total was a program of distinguished quality with very satisfying contrasts."

Trenton, N. J. Times, Oct. 8, 1952. **JACOB'S PILLOW FESTIVAL WINS PLAUDITS OF CAPACITY AUDIENCE**

"Repeated and prolonged applause throughout the entire program was proof of its complete acceptance by the Trenton Community Concerts audience."

Manistee, Mich. News Advocate, Oct. 20, 1952. **DANCE FESTIVAL OUTSTANDING ATTRACTION**

"Theatre was packed to capacity . . . it was unanimous that in the whole history of Community Concerts in this city no program has ever had the popular appeal of this one."

Washington, C. H., Ohio, Record-Herald, Nov. 16, 1952. **JACOB'S PILLOW DANCE FESTIVAL DRAWS APPLAUSE**

"Ted Shawn convinced an enthusiastic capacity Community Concert audience that a whole evening of dancing can be top notch entertainment."

Port Huron, Mich. Times-Herald, Oct. 16, 1952. **CAPACITY AUDIENCE THRILLED BY DANCE FESTIVAL**

"This opening of the Community Concert Series will long be remembered because of its eight acclaimed stars who brought the dance art to an understood and appreciated level."

Lancaster, Ohio, Eagle-Gazette, Nov. 17, 1952. **COMBINE ART AND ENTERTAINMENT IN DANCE FESTIVAL**

"In advance some were dubious as to whether they would enjoy an evening of dance. But all doubts were dispelled and the enthusiastic audience applauded vociferously. It was the best entertainment ever brought here by Community Concerts."

Grand Rapids, Mich. Press, Nov. 4, 1952: **5,000 ENTHUSE ABOUT SHAWN'S DANCE PANORAMA**

"Each number, performed by top stars, was generously applauded by more than 5,000 people who preferred to forego the election windup in favor of the dance festival."

Detroit, Mich. News, Oct. 16, 1952. **SHAWN DANCES FOR 3,000 AT FISHER**

"Shawn, looking slender, hard-muscled and youthful headed a considerable concert company from his famous Jacob's Pillow."

1953 Season of the UNIVERSITY OF THE DANCE and DANCE FESTIVAL

Ted Shawn, Founder-Director, Box 87, Lee, Mass.

ADVERTISEMENT

AND THIS REVIEW FROM THE INDIANA, PA. GAZETTE NOV. 22 . . . TELLS THE WHOLE STORY!

After exhausting all the adjectival superlatives applicable to an excellent dance program, one may simply state that the Jacob's Pillow Dance Festival presented last evening in Fisher Auditorium as one of the Indiana State Teachers College cultural life series programs was supreme.

Had this writer read acclaiming commentaries on the Jacob's Pillow Dance Festival before seeing the performance, he would not have believed them. After seeing the program he is willing to accept even the most favorable and glowing evaluation.

The comments could not possibly be accurately or truthfully given without the use of the entire range of superlatives for high praise.

There was nothing shy about Ted Shawn when he gave his brief commentary on the festival last evening at the beginning of the program. (This does not refer to his bathrobe costume). He stated in effect that he had assembled a group of the best dancers in the country today and that they would present a fine selection of representative types of dance.

Mr. Shawn was understating the situation! The group delivered much more than he promised.

Everything about the production was enjoyable and the reviewer along with many others of the 1400 people present in the audience almost literally beat his hands to a pulp in applauding.

The program arrangement was excellent covering examples of the major dance fields ranging from classic ballet, ballroom, ethnic, to contemporary American (Modern Dance). Costumes and decor were beautiful and always appropriate. Whoever handled the lighting got more effect from the Fisher Auditorium lights than I had ever believed was there.

Mary Campbell easily demonstrated why Ted Shawn believes her to be one of the two or three finest dance accompanists in the country . . . . The Jacob's Pillow Dance Festival is the high quality type program audiences everywhere need more of. Should Ted Shawn decide to take his group on a tour again next season they would undoubtedly be appreciated here by the Indiana audience again.

An Open Letter

from Rhoda Gould
president of the New York Ballet Guild

● So many requests have come to me for information about The New York Ballet Club that I am pleased to take this opportunity to tell a little about our organization.

Inquiries generally refer to the origin of the Club, its purposes, its activities, and its membership composition and qualifications.

First, then, as to its origin. To me this is quite a personal matter. Up until 1943 I lived in Washington where ballet was presented at that time 2 or 3 nights a year on the enlarged speakers' podium of Constitution Hall. Since this was obviously not quite satisfying, I was in the habit of coming to New York each spring and fall to catch at least part of the ballet season. (I considered myself the champion balletomane, until I encountered a young man who used to commute from Philadelphia to New York almost daily during the season.) Each night of season after season, as a standee, I would meet the same people — also standing. After each performance, we would continue standing, but this time at the stage door. I think we went there not so much to see our favorites as to discuss the ballet — the performances, the latest news, books, articles, etc. After moving permanently to New York I again met the same ballet enthusiasts even more frequently, both at the performances and afterwards. As sincere ballet lovers we began to feel a bit sheepish about our post-performance standing, but felt that we would like to continue our discussions and our friendships, and so in the Fall of 1945 we decided to put them on an organized basis and The New York Ballet Club, at first called Balletiana, came into existence.

From its beginning until this day we have maintained our two original purposes — to learn more about ballet and to participate in some sort of ballet activity in the company of our fellow ballet-lovers. We believe that enjoyment of ballet can be heightened through knowledge and understanding, and so it is our purpose to educate our members with respect to all phases of the art. To this end we meet once a month and present a speaker from the world of ballet. This speaker discusses with the group his or her particular specialty and its contribution to ballet. Such discussions are quite informal and include a question and answer session. We here in New York are quite fortunate in having a wealth of ballet personalities available as speakers, and have found them to be extremely cooperative and most generous with their time and patience. We have heard, amongst others, dancers including Leon Danielian, Andre Eglevsky, Alexandra Danilova, Frederic Franklin, Nana Gollner, Nora Kaye, Hugh Laing, Harold Lang, Alicia Markova, George Skibine, Janet Reed, Maria Tallchief, Marjorie Tallchief, and Igor Youskevitch; choreographers including Antony Tudor, Ruthanna Boris, and

(*continued on page* 8)

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(*continued from page 7*)

James Starbuck; critics, photographers and other dance specialists.

Our monthly meetings are open to the public, but in alternate months we hold closed meetings for our members only. At these meetings the discussions are more technical.

Our membership activities have included membership parties as well as visits backstage to gain an understanding of behind-the-scene mechanisms, visits to see various collections of ballet memorabilia such as that of Mr. Serge Denham of the Ballet Russe de Monte Carlo, special showings of ballet TV kinescopes by Mr. James Starbuck of "Your Show of Shows", and showings of ballet movies. Several weeks ago we chartered a bus and went to Bridgeport to see a performance of the Slavenska-Franklin Company.

Three years ago it was the general feeling of our membership that although we were getting a great deal more out of ballet through our participation in the club, what we were doing in the way of enlarging the audience and creating an understanding public was not enough. We felt that we should do something more for ballet. We realized that one of the most pressing problems in ballet was the encouragement of new choreographic talent. Obviously the major ballet companies, faced with mounting costs of production, could not afford to experiment to any extent with young or unestablished choreographers. And so it was that The New York Ballet Club's Choreographers' Nights came into being. Each year we sponsor an evening of new ballets in order to give young choreographers an opportunity to present their works to the public. Our first such evening, held in 1951 in the Carnegie Recital Hall, featured works by Harvey Krefets, John Begg and Orest Sergievsky; the second, in 1952, in the Kaufmann Auditorium featured ballets by Valentina Belova, George Chaffee, Harvey Krefets and Nina Youshkevitch. Since we are not "in business", we hope to accumulate whatever small profits accrue from these evenings and in some way return them to the ballet. This year again, in April, we shall present our Third Annual Choreographer's Night.

At the present time we have no permanent headquarters, but we envisage the day when we will have such headquarters which will be a real center for ballet enthusiasts.

The New York Ballet Club is unafilliated. Our Advisory Board includes George Balanchine, Lucia Chase, Frederic Franklin, Serge Denham, Lydia Joel, Lincoln Kirstein and Mrs. Winthrop Palmer. Dues are a mere $3.00 per year for which the member is entitled to attend all meetings and participate in all activities, as well as to receive our monthly Newsletter and whatever discounts on ballet films and on ballet merchandise we can arrange. The members come from all walks of life and cover an age span from 16 to 60. Correspondence comes to me at 10 St. Marks Place, N. Y. C.

We welcome all readers of Dance Magazine to our membership.

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February Calendar of Events N. Y. C.

Feb. 1 **The Merry-Go-Rounders** (for children by adult repertory co.)
92nd St. YM-YWHA; 2:40 p.m.

Feb. 6 **Ethnic Dance Films**
Ethnological Dance Center; 5:00 p.m. & 9:00 p.m.

Feb. 11 **May O'Donnell & Group**
Creative Artist Series
Brooklyn Academy of Music; 8:30

Feb. 14 **Nina Fonaroff & Group**
92nd St. YM-YWHA; 8:40 p.m.

Feb. 15 **Marie Marchowsky & Natanya Neumann**
92nd St. YM-YWHA; 8:40 p.m.

Feb. 15 **Walter Terry Interview**; to be announced
(Dance Laboratory Series)
92nd St. YM-YWHA; 2:40 p.m.

Feb. 17 **H. S. of Performing Arts**
H. S. of Homemaking, Bklyn; 8:30

Feb. 20 **"Dances of Algeria and Morocco" Lecture by Juana**
Ethnological Dance Center; 5:00 p.m.

Feb. 21 **Carib Singers and Dancers**
92nd St. YM-YWHA; 8:40 p.m.

Feb. 22 **New Dance Group Festival**
Ziegfeld Theatre; 8:40 p.m.

On Tour

Ballet Theatre

Feb. 1 Oklahoma City, Okla.
2-4 Dallas, Texas
5 San Antonio, Texas
6, 7 Houston, Texas
9 Corpus Christi, Texas
11 El Paso, Texas
12 Tucson, Ariz.
14 Claremont, Cal.
16, 17 San Diego, Cal.
18 Long Beach, Cal.
19 San Bernardino, Cal.
20-25 Los Angeles, Cal.
26 Pasadena, Cal.
27, 28 Los Angeles, Cal.

Jose Greco & Company

Feb. 2- 7 Philadelphia, Pa.
9-14 Washington, D. C.
16-21 Baltimore, Md.
23-28 Pittsburgh, Pa.

Ballet Russe de Monte Carlo

Feb. 2 San Luis Obispo, Cal.
3 Carmel, Cal.
4 Alameda, Cal.
5 Modesta, Cal.
6 Hayward, Cal.
9 Marysville, Cal.
10 Eureka, Cal.
11 Klamath Falls, Ore.
12 Coos Bay, Ore.
13 Eugene, Ore.
14 Oregon City, Ore.
15 Corvallis, Ore.
16 Aberdeen, Wash.
18 Spokane, Wash.
19 Yakima, Wash.
20 Pasco, Wash.
21 Walla Walla, Wash.
23 Butte, Mont.
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25, 26 Billings, Mont.
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The Season in Review

by Doris Hering

fred fehl

Mia Slavenska, Frederic Franklin and Alexandra Danilova in "Portrait of a Ballerina"

Slavenska-Franklin Ballet
December 8 through January 3
Century Theatre

Mia Slavenska and Frederic Franklin have gone a long way toward establishing a sound small-format ballet company. Their nineteen young dancers have a firm group spirit that speaks well for the internal atmosphere of the organization.

At present their dancing reflects the staunch professionalism of their directors (plus guest star, Alexandra Danilova). It has the efficiency of people who have danced much and toured much, clad in an exuberance of almost musical comedy proportions. Because it is consistent throughout the company, it suffices temporarily as a company style. But it is only a beginning. If the Slavenska-Franklin Ballet is to make a lasting contribution to the art of ballet, it will have to find more poetry of movement. And it will have to find ballets of real substance.

The latter is a real problem in a miniature company geared especially for touring. But it can be solved if they do not attempt to nibble at the periphery of spectacle ballet (as in their "Nutcracker Suite") but find sound works suited especially to a small group.

At present their repertoire is little more than adequate. In addition to "The Nutcracker Suite", there are two workmanlike attempts by Miss Slavenska ("Portrait of a Ballerina" and "Symphonic Variations"); a "Don Quixote Pas de Deux" choreographed by Vincenzo Celli; and the company's two publicity getters, Valerie Bettis' "A Streetcar Named Desire" and Zachary Solov's "Mlle. Fifi".

Miss Bettis' ballet is a tabloid version of the Tennessee Williams play about a genteel psychotic who visits her sister and brother-in-law in New Orleans and stirs up plenty of anguish for them and for herself, until she is finally committed to an institution.

The play was a wistful commentary upon those creatures who cannot survive our coldly realistic world. And it was a trenchant commentary on the type of southern womanhood that has outlived its time and has no role in society.

The woman's past — the reasons for her illness — the complexity of her relationship with the lusty brother-in-law and his adoring wife — were all developed by Williams with meticulous care so that by the end of the play, three fully dimensioned characters had been unfurled.

Miss Bettis depends upon a long program note to do much of this job for her. The characters are painted in poster colors, and the action is episodic, rather than dramatic.

One is hurled through a veritable cannonade of events. Characters fight and leap and squirm. Blanche Dubois (Mia Slavenska) dashes in and out of a series of movable doorways (representing her unconscious); her sister, Stella (Lois Elleyn), does spectacular leaps into the arms of husband, Stanley (Frederic Franklin); neighbors lounge about; figures of death and desire scoot in and out. The whole is a mass of gestures bravely begun but rarely resolved.

Here and there meaningful dancing emerges — as, for example, Frederic Franklin's taut card playing solo and his touching solo when he returns after a brawl to look for Stella. Exciting, too, was the chase in which the maddened Blanche ran through massed doors with the lustful Stanley at her heels. And there were some arresting moments for Jamie Bauer as a Vendor of Flowers for the Dead. The movements given to Miss Bauer had the tension and sweep that one associates with Miss Bettis' own dancing, and Miss Bauer plunged into them with full awareness of their expressive value.

In choreographing "A Streetcar Named Desire", Valerie Bettis has avoided the problem of emotional continuity. Since it was impossible to follow the ramified emotional line of the play, the ballet should have found an emotional core of its own — one suited to movement.

The problem of movement style also received careless handling. Miss Bettis has made an unjelled combination of modern expressivity and ballet formality. The result is curiously jarring — with precise extensions alternating with nervous hands — arabesques alternating with thudding falls — points sometimes used expressively (as when Blanche, totally liberated from reality, promenades offstage with an attendant from the asylum), sometimes unnecessarily (as when Stella glides through the activities of everyday life).

Frederic Franklin, with his sure stage sense, managed to fuse the movement given to him so that it made kinesthetic as well as dramatic sense. In fact, Mr. Franklin's conception of the lovable roughneck, Stanley, was one of the most mature performances of his career.

Lois Elleyn was warm and winning as Stella. But Mia Slavenska was miscast as Blanche. She tried earnestly to convey the woman's struggle between reality and unreality, but her dancing remained externally motivated throughout.

Visually the production was highly imaginative, with Saul Bolasni contributing costumes that were varied in color and line without being busy — and with Peter Larkin's multiple doorways and set of steps full of atmosphere and dramatic flexibility.

Mr. Larkin, who designed the simple

(*continued on page* 49)

dance magazine

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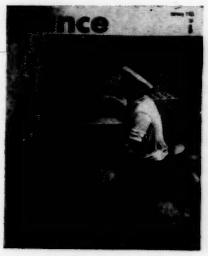
Rudolf Orthwine, Editor and Publisher

the world's largest, liveliest dance publication

In This Issue

7	Open Letter	Rhoda Gould
9	Calendar of Events	
10	Season in Review	Doris Hering
12	Some Thoughts about Classicism and George Balanchine	Edwin Denby
15	Billy the Kid at P. S 4	Robert Kane
20	Dance of the Hours Revisited	Zachary Solov
22	Louis Horst and Modern Dance in America	Robert Sabin
25	Museums are for the Living	Nelson Lansdale
28	Of People and Places	
30	Take the Job	Dale Wasserman
32	Young Dancer: How Much Does it Cost to be a Dancer?	H. S. of Performing Arts
36	Academic Approach to Ballet: Graded System	Carolyn Parks
38	Points of Information	
39	Diet for Dancers	Susan Wahl
41	Schools for Dancers: University of Utah	
44	Basic Tap Technique: A Tap Dance	George Tapps & Rod Strong
46	Studio Management: Dance Recitals	Toni Holmstock
48	Ballet on Discs	M. Lurje



On the Cover

Larry Freifeld, the serious young man who awaits his cue to appear on stage, was one of two bartenders in P.S. 4's production of "Billy the Kid". Photographer Guy Gillette, currently photographing in Korea for the Red Cross, is responsible for the wonderful close-ups (pp. 15-21) of the school performance on New York's Lower East Side, which has caught the imagination of the public.

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Is the choreography for "Streetcar named Desire" successful? What about other works based on books or plays? Norma Stahl thrashes out the matter in an enlightened way.

What's happened to Karen Conrad?

The delightful little dancer of early Ballet Theatre days seems to have disappeared from the international dance scene. Instead she's been hard at work in Georgia. You'll learn the where, what, and how of her important dance activities.

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Ruth Thebaut and Thalia Mara debate the issue of whether there is such a thing as progressive education in ballet.

Busy Show Biz . . .

Two important dance musicals open on Broadway this month — "Hazel Flagg" and "Wonderful Town". Exclusive story and pictures pull the curtain on what happened behind the scenes before the openings.

Toulouse-Lautrec . . .

The grotesque little painter who made the world aware of the Paris Cabaret dances of the 1890's is the subject of a fascinating Walter Sorell story.

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Page 51 has the coupon you can use to send a gift subscription.

Some Thoughts about Classicism and George Balanchine

by Edwin Denby

● The beautiful way the New York City company has been dancing this season in the magnificent pieces of its repertory — in "Serenade", "Four Temperaments", "Symphonie Concertante", "Swan Lake", "Caracole", "Concerto Barocco", "Orpheus", "Symphony in C", and the new "Metamorphoses"—not to mention such delicious small ones as "Pas de Trois", "Harlequinade", or "Valse Fantaisie" — made me want to write about the effect Balanchine's work has had in developing a largeness of expression in his dancers, and in showing all of us the kind of beauty classic ballet is by nature about. Thinking it over, I saw questions arise on tradition, purity of style, the future of classicism, and Balanchine's intentions in choreography; and I wondered what his own answers to them would be, or what he would say on such an array of large subjects. So one evening after watching an excellent performance of "Four Temperaments", I found him backstage and we went across 56th Street together to the luncheonette for a cup of coffee.

He began by mentioning the strain on the dancers of the current three month season, dancing eight times a week and rehearsing novelties and replacements all day. After it was over, he said smiling, the real job of cleaning up their style could begin; for the present it was like a hospital, all they could do was to keep patching themselves up just to continue. I assured him they had just danced very well indeed, and then told him about my general questions. He paused a moment. Then, taking up the issue of style, he answered that there were of course several styles of classic dancing; that he was interested in one particular one, the one he had learned as a boy from his great teachers in Petersburg — classic mime and character as well as academic style. He spoke as a quiet man does of something he knows entirely and knows he loves. He sketched the history of the Petersburg style. Then he took up aspects of other styles he did not care for — a certain sanctimonious decentness in that of Sadler's Wells, a note of expensively meretricious tastiness in that of the Paris Opera — these are not his words, but I thought it was his meaning. He was not denying the right of others to a different taste than his own; nor did he mean to minimize the achievements of these two great bodies, but only to specify points of divergence. He said he believed in an energetic style, even a soldierly one, if one chose to put it that way.

Passing from the subject of style to tradition, he mentioned as an example the dance we know as the Prince's Variation in "Swan Lake". He told me that it used to be done all in brisés and small leaps, but that one time when Vladimiroff was dancing it in Petersburg this great dancer changed it to big jetés; and now the big leaps are everywhere revered as tradition. I gathered he thought of tradition rather as a treasured experience of style than as a question of steps; it was a thought I only gradually came to understand.

At this point he noticed that Steve wanted to close his luncheonette, and so we went back to the theatre and continued to speak standing in the backstage corridor. We got on the subject of notation. He emphasized the continuity of movement it could reproduce. I asked if

Balanchine
by Balanchine

"Four Temperaments" had been notated, adding that I felt sure the public in forty years time would enjoy seeing it as much as we do, and would want to see it danced in the form it has now. "Oh, in forty years," he said, "ballet will be all different." After a momentary pause, he said firmly, as if returning to facts, that he believed ballet was entertainment. I realized he meant the word in its large sense of both a social and an attractive public occasion. But he looked at me and added, in a more personal tone, that when one makes a ballet, there is of course something or other one wants to say — one says what one says. He looked away, as if shrugging his shoulders, as one does after mentioning something one can't help but that one doesn't make an issue of in public.

At the far end of the corridor the dancers were now assembling for "Symphony in C", the final ballet, and he returned to the subject of style and spoke of two ways of rising on toe — one he didn't like, of jumping up on point from the floor, the other of rising from half-toe, which he wanted. Similarly in coming down in a step, he wanted his dancers to touch the floor not with the tip of the foot, but a trifle to one side, as if with the third toe, because this gives a smoother flexion. He spoke too of different ways of stretching the knee in relation to flexing the ankle as the dancer lands from a leap, and of stiff or flexible wrist motions in a port de bras. Details like these, he said, were not consciously noticed by the audience, nor meant to be. But to him they were important, and a dancer who had lived all his life in ballet noticed them at once. They corresponded, he suggested, to what in speaking one's native tongue is purity of vocabulary and cleanness of accent; qualities that belong to good manners and handsome behavior in a language one is born to and which one recognizes in it with pleasure. At that point I felt that he had, in his own way, replied to the large questions I had put at the beginning, though he had avoided all the large words and rubbery formulas such themes are likely to lead to. So I thanked him and went back to my seat and to the first bars of "Symphony in C".

Balanchine had offered no rhetorical message. He had made his points distinctly and without insistence. It was several days before I realized more fully the larger ideas on the subject of style that his points had implied. He had suggested, for one, that style demands a constant attention to detail which the public is not meant to notice, which only professionals spot, so unemphatic do they remain in performance. The idea, too, of style as something a man who has spent many years of his life working in an art, loves with attentive pertinacity. A classic dancer or choreographer recognizes style as a bond of friendship with the great artists he remembers from his childhood and with others more remote he knows only by name. For in spirit classic artists of the past are present at a serious performance and watch it with attention. And as I see Tallchief dance now in "Concerto Barocco", I feel that they invisibly smile at her, they encourage her, they blow her little Italian kisses. They danced steps that were different but they understand what she means to do; her courage night after night is like theirs. And I think that they find a similar pleasure in the work of the company as a whole. For dancers have two sets of judges — the public and its journalists who can give them celebrity, and the great artists of their own calling who can give them a feeling of dignity and of proud modesty.

The bond between classic dancers is that of good style. But Balanchine in his conversation did not say that style in itself made a ballet, or that the entertainment he believed in was an exhibition of style. On the contrary he said that when he made a piece there was something or other he wanted to say. He was affirming the inner force that is called self expression. And no doubt he would recognize it as well as an inner force in dancing. But for him there was no contradiction between creative force and the impersonal objective limitations of classic style. He knew in his own life as an artist — and what a wide, rich and extraordinary life it has already been— that his love of style and his force of expression could not be divided; as they could not have been for others before him, and I am sure will not be for classic dancers of the future either.

That Balanchine expresses a meaning in a ballet is clear enough in those that tell a story. And he has made several striking story ballets even in the last decade. Among them are his recent vivid version of "Swan Lake"; "Night Shadow", a savage account of the artist

among society people; "Orpheus", a large ritualistic myth of poetic destiny; and "Tyl", a realist and anti-fascist farce. It took our bright-eyed young matinee audience to discover how good the jokes are in "Tyl"; and now the children have made it clear, the grownups see how touching are its sentiments.

The subject matter however of the so-called abstract dance ballets is not so easy to specify. On the point of the most recent, "Metamorphoses", it happened that while it was being rehearsed, I met him and asked if what I had heard was true, that he was making a ballet on the Kafka short story, "Metamorphosis". He laughed in surprise, and said, No. But he added that as a matter of fact, about a month before, going down from his apartment one night to buy a paper, there on the sidewalk in the glare of the stand and right in the middle of New York he saw a huge cockroach going earnestly on its way.—As for me, Olympic athletes, Balinese dancers, Byzantine seraphs seem all to have contributed images for this ballet, besides that Upper East Side cockroach. But on stage these elements do not appear with the expression they have in life. In the athlete section the explosive force of stops and speed makes a dazzle like winter Broadway in its dress of lights; hints from Bali are wildly transformed into a whirring insect orgy; the joyous big-scale nonsense of it and then the evanescent intensity of an insect pas de deux are as simple and childlike in their vitality as a "Silly Symphony" cartoon; and the end is a big sky swept by powerful, tender and jubilant wings. What Balanchine has expressed is something else than the material he began with, something subjective; and I so respond to it.

His dance ballets each express a subjective meaning. I feel it as the cumulative effect of the many momentary images they present, dramatic, lyric or choral. And the pleasure of them is seeing these images as they happen; responding to the succession of their brilliant differences that gradually compose into a structure — an excitement rather like reading a logically disjointed but explosively magnificent ode of Pindar. One might say they are dance entertainments meant to be watched by the natives in New York rather the way the natives of other places than this watch a social village dance in West Africa or watch a Balinese kebyar or legong.

I am supposing at least that natives take their dance forms for granted and watch instead the rapid images and figures. I like that way of watching best myself; and the closer I so follow a dance ballet, the more exciting I find it; and the more different each becomes. I do not enjoy all of Balanchine's equally, or all entirely. Some, like "Firebird" or "Card Game", have disintegrated in large sections. Others, despite brilliant dancing and passages I enjoy, do not appeal to me in their overall expression — "La Valse", "Scotch Symphony", "Bourrée Fantasque". So capricious is a subjective taste. And it is unstable too.

There is a perhaps less capricious way of following a dance piece. It is that of watching its formal structure. And the excitement of doing it is a more intellectual one. I am not sure that it is a good way to watch, but I will mention some of the discoveries one so makes, since they are another approach to the meaning of a piece.

An aspect of structure, for instance, is the way Balanchine sets the score, how he meets the patterns in time, the patterns of energy from which a dancer takes his spring. When you listen closely and watch closely at the same time you discover how witty, how imaginative, how keen his response at every moment is to the fixed architecture of the music. "Pas de Trois" or "Symphony in C" are not hard to follow in this double way, and their limpid musical interest helps to give them their light and friendly objective expression. More complex are the staccato phrasings of "Card Game"; or the interweaving of melodic lines and rhythmic accents in "Concerto Barocco"; or the light play — as of counterpoint — in the airy multiplicity of "Symphonie Concertante". In this piece the so-called imitations of the music by the dancers, far from being literal, have a grace at once sophisticated and ingenuous. The musical play and the play of dance figures, between them, create bit by bit a subtle strength — the delicate girlish flower-freshness of the piece as a whole. But in relation to the score, the structural quality his ballets all show is their power of sustained rhythm. This power may express itself climactically as in "Serenade" or keep a so to speak even level as in "Concertante" or "Card Game". It makes a difference in applause but not in fascination. Taking as a springboard the force of the extended rhythms — rhythmic sentences or periods — music can construct, Balanchine invents for the dancing as long, as coherent and as strongly pulsing rhythmic figures; whatever quality of the rhythm gives the score its particular sweep of force, he responds to objectively in the sweep of the dancing. And this overall rhythm is different in each piece.

Not that one doesn't recognize rhythmic devices of accent or of climax that he repeats — such as rhythmic turning of palms inside outside; the Balanchine "pretzels" which I particularly like; or "the gate", an opening in the whirling corps through which in dynamic crescendo other dancers leap forward. He likes bits of canonic imitation; he likes the dramatic path of a star toward a climax to be framed in a neutral counter movement by satellite dancers. And there are some devices I don't care for too, such as the star's solo supported attitude on a musical climax, which (despite its beauty in Petipa) sometimes affects me in the way a too obvious quotation does. But to notice devices in themselves apart from the flow of rhythm and of images they serve to clarify tends to keep one from seeing the meaning of a piece.

Quite another surprise in his ballets if you watch objectively is the variety of shapes of steps, the variety of kinds of movement, that he manages to make classic.

(*continued on page* 42)

Before the performance Billy (Joseph Irizarry) soothes his "sweetheart" (Delia Russo) who is suffering from first night stagefright.

Billy the Kid at P.S. 4

by Robert S. Kane

photographs by Guy Gillette

• When Emanuel Lavinsky started teaching music appreciation three years ago to a class of Public School 4 fifth-graders in New York City's lower east side, virtually no one but Emanuel Lavinsky was appreciating the music.

Young Mr. Lavinsky—in his first post after training at City College and New York University—soon came to understand why. Conventional teaching methods made music seem too remote for

Billy helps one of his future "enemies" (Nick Thompson as the Assistant Sheriff) with his makeup.

Students of the Rivington Street school and their parents surround 31-year old teacher Emanuel Lavinsky after the first performance.

his problem-ridden tenement students. One, for example, had remained an unusual classroom behavior problem during the five years he had been in school; another returned each night to a motherless home infested with roaches and rats where the electricity was more often than not shut off because the bill had not been paid. A third had come to hate policemen ever since they had slapped him against a wall and frisked him for a knife. Almost all were members of street gangs. They lived in one of the most blighted areas of the city, and music, to put it mildly, was not among their chief interests.

How best expose them to it? Mr. Lavinsky's solution was not in the Board of Education curriculum, but the school principal, Miss Antoinette Wollman, gave him a go-ahead and her strong support. He would have them express their feeling for music through dance—through a kind of ballet in which lack of formal training would not be a handicap. And it was not only the students who had never studied ballet; Mr. Lavinsky hadn't either. But he was fond of Aaron Copland's climactic, rhythmic "Billy the Kid" score, he was familiar with the legend of Billy the Kid, and his experiment was to be an original P. S. 4 production of a "Billy the Kid" ballet.

The class started from scratch with only recordings of the score and Mr. Lavinsky as choreographer and director. The legend was altered to suit the needs and interests of the dancers. And the choreography, Mr. Lavinsky explains, was created to fit the dancers' personalities. (He had never seen Ballet Theatre's production of the Eugene Loring ballet.) "Billy", a la P. S. 4 became a ballet in six gusty "episodes", with the fatal shooting of Billy's sweetheart—rather than his mother —as the provocation for the first in his series of gun duels. The choreography is not, of course, based on traditional ballet technique. Mr. Lavinsky calls it a "free form" style, which is flexible, but still retains its basic patterns after it has been set, and which places principal emphasis on dramatic interpretation.

"Billy" was almost a year in production—and production meant rehearsals, props, costumes. lighting, programs, scenery, makeup—all undertaken on a cooperative basis by the children themselves under the teacher's direction.

The "company" still hadn't seen a professional ballet when their work was premiered at the school's Commencement Exercises last June, but most all of the youngsters had come to love the dance; many wanted to become dancers themselves. One, as a matter of fact, was given the chance at the conclusion of the performance when Lucia Chase, co-director of Ballet Theatre, made a surprise appearance and presented Joseph Irizarry, 12, who danced the title role, with a scholarship to the Ballet Theatre School. Joseph was honored, but decided to give up the dance, as much as he enjoyed it, to become an auto mechanic. The scholarship went, instead, to Delia Russo, 11, who interpreted the role of Billy's sweetheart. But the scholarships were not all. Actually, visible changes had been wrought in the lives of most of the children. Interest in their classwork was sharpened; the grades and scholarship of a number improved noticeably. Their street gangs assumed less importance; they rehearsed and worked on costumes and sets after school and on holidays. One lad, cast

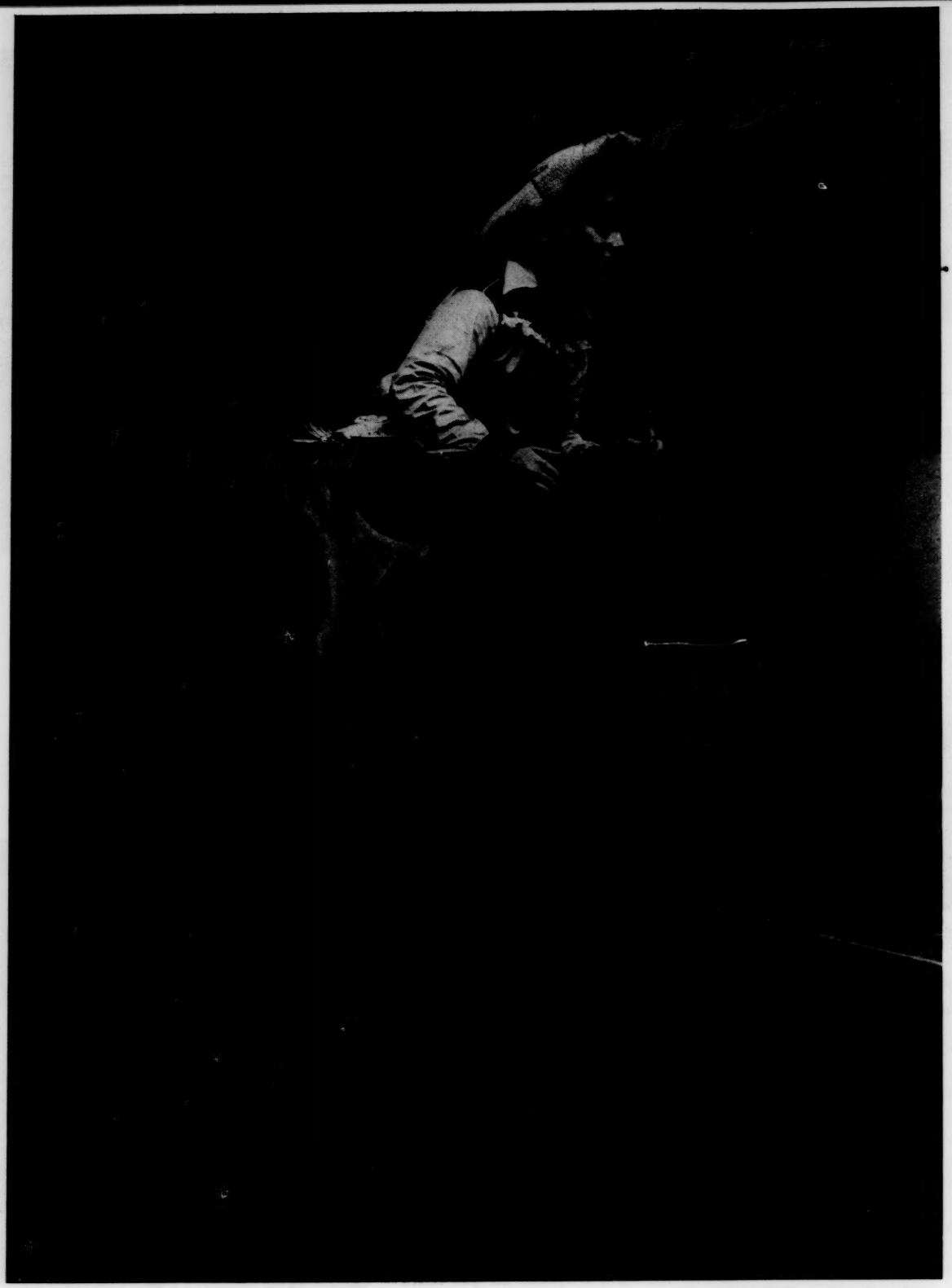
(*continued on page* 38)

The Saga of Billy the Kid

The hero "gets the beat" before making an entrance. At left, one of the Dancing Girls, Jo Ann Weiner, and at right Joseph Stankewicz, a bartender.

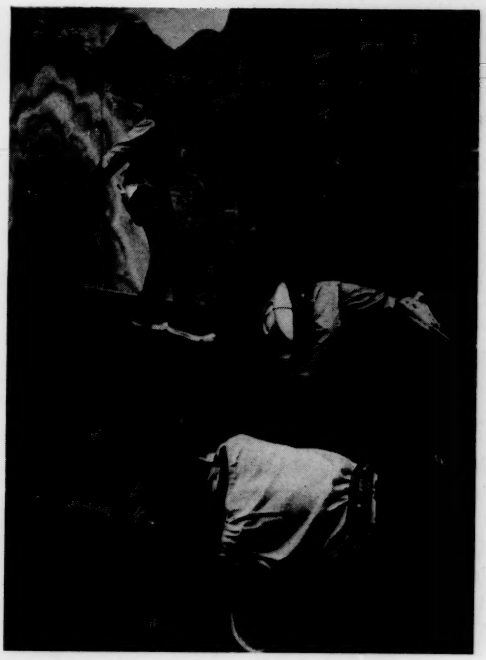
Two Ruffians (Charles Walker and Harry Berkin) start a fight over one of the girls. Goldie Zelkowicz cowers in the background as one of the Cow Girls.

Before the fight, Billy and his girl dance with the townspeople.



Exuberant Billy rides the plains.

As a result of the gunfight Billy's sweetheart is inadvertently killed.



Billy kills the two gunmen after a violent battle in which he is wounded.

Relentlessly pursued by the sheriffs, he is finally ambushed and mortally wounded. Dying, he sees a vision of his beloved. As he reaches to her, he breathes his last. Billy the Kid is dead.

Janet Collins as the Night Queen

Dance of the Hours Revisited

by Zachary Solov

the choreographer of the Metropolitan Opera Ballet explains the thinking behind a new version of the "La Gioconda" ballet

● When I was first faced with the fact that my season's assignments this year included both the "Dance of the Hours" and the Bacchanale in "Samson and Delilah", I was understandably appalled, for these are the two most burlesqued ballets in the world. Every wag who wants to make sport of dancing chooses one or the other of them. I, as a matter of fact, had never seen either of them done straight! The "Dance of the Hours" was especially dangerous, for Walt Disney had made it ridiculous to millions by staging it with elephants in his "Fantasia". How was I ever to make people take it seriously?

The first step, of course, was to take it seriously myself. All sorts of people volunteered information about how it had been done in the past in various opera houses — including the popular version where the girls representing the twenty-four hours had all come out of a grandfather's clock, etc. But my problem was not to try to repeat what had been done before, no matter how successfully, it was rather to find out exactly what the function of the ballet was in the opera and how to make it perform that function. For this, obviously, I had to go to the real source — the opera itself.

In the first place, there was the question of style. The story of "La Gioconda" is set in 17th century Venice when the Renaissance had passed its full bloom. The form of the opera and the style of the music, however, belong distinctly to the 19th century. (Actually it was produced in 1876, the same year that Delibes' ballet, "Sylvia" was produced.) It was manifestly impossible to stage a Renaissance — even a late Renaissance — ballet to such music; on the other hand, to follow the pattern of dancing that prevailed in the days of Delibes and "Sylvia" would mean putting the dancers on pointes and tutus two hundred years before any such things were ever heard of.

It was the music that finally settled the problem for me, (for the music was certainly the most important element of the opera). The more I listened to it the more I fell in love with it. From it I got the inspiration that cleared all my perplexities. I would make a Renaissance ballet as it might have been done by a ballet company in 1876.

This was exactly the approach of the opera itself, for it was a Renaissance story completely shaped into 1876 operatic form. Of course the dancers would be on pointes and use the distinctive dance style of the late 19th century; of course they would wear tutus. The Renaissance ballet had behaved exactly the same way toward authenticity. In 17th century France Louis XIV and his courtiers were impersonating Greek gods and heroes in galliards and courantes, clad in the regalia of their own court with only decorations and symbols to indicate their remote classic identities. Similarly, the subject matter of my dancers' costumes should be that of the Renaissance, but their style that of the 19th century.

The subject matter of the entire ballet, indeed, should follow the practice of the Renaissance and consist of a series of *entrees* — figures of Dawn, Day, Evening, Night — with other figures of godly stature as principals — the Sun King, the Night Queen. The music fell easily into such a pattern. I would make it a duel between light and darkness, a subject entirely consistent with the habits of the Renaissance ballet.

It seemed possible, in addition, to tie the ballet closer to the opera by means of this subject. In the action of the libretto, Alvise has just murdered his wife,

or so he thinks, and as soon as these court festivities (the ballet) are over, the guests are to hear the gruesome news. How interesting if the Night Queen could be identified with the evil mind of Alvise, could use his throne as her throne, his canopy as her canopy, and make his battle to destroy virtue the basis of her battle to seduce the Sun King, the personified symbol of Virtue.

I was well aware that I could not do this completely, for this was not to be a new production of "La Gioconda", but only the revival of an old one. Accordingly the ballet could not be truly woven into the theatrical texture of the action, but at least the underlying motivations of it would conform to it and even reinforce it.

The first confirmation of my faith that it could be done came one day after a rehearsal when some of the dancers, who also knew the "Dance of the Hours" only in the elephant version, came to me and said: "Mr. Solov, this has made us completely forget Walt Disney".

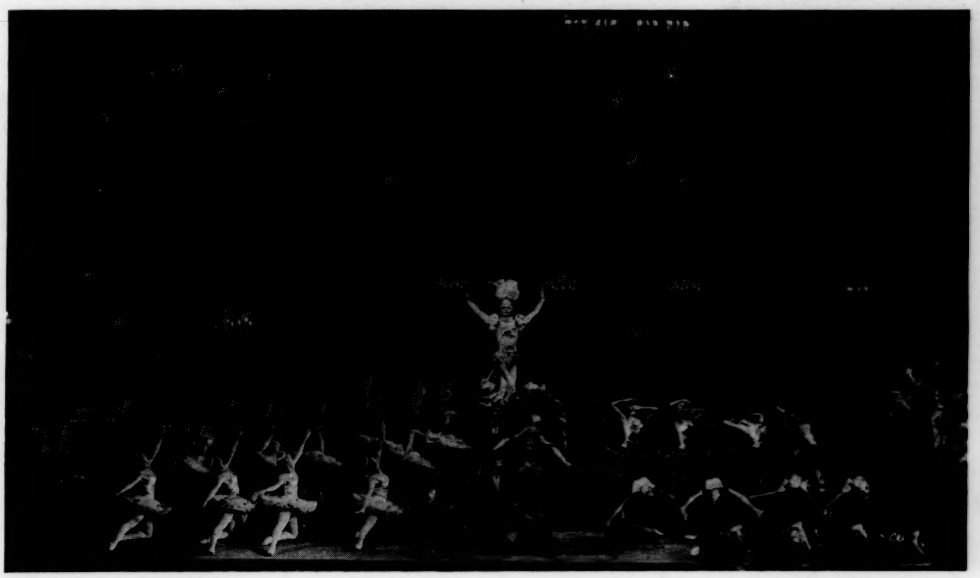
Who is this man Disney, anyhow?

In the midst of my early inspiration, a sudden fear attacked me. This was, after all, an old production, and I knew perfectly well that the ballet had never worn any such costumes as I was dreaming up. What they had actually worn was long chiffon tunics of some sort, and there were certainly no Sun King and Night Queen in pseudo-Renaissance elegance. It was a sleepless night for me and early the next day I dashed into the wardrobe department to have my fears confirmed, if necessary, before I went any further with my plans. What was my delight to discover that of the entire production, only the ballet costumes had suffered catastrophe and would have to be replaced!

But my luck was not unqualified, for there was that matter of budget. This was a revival and funds were scaled accordingly. Of course, such costumes as I envisioned would have to have the services of a five-star designer, for they must have not only elegance and a reasonable sumptuousness to justify them as part of a court ballet, but also style in a double sense. The budget, however, said in unmistakable terms that no virtuoso designer could possibly be engaged, and the costumes would have to be the product exclusively of our own costume department.

To shorten a longer story, they were. I designed them; Sigmund Fellner designed them; one of the dancers who happens to be something of a painter, Malcom McCormick, showed us on paper what some of our ideas would look like and added ideas of his own. We were all keen about them as they developed beautifully under Mr. Fellner's hand, but we did not see them on stage and all together until the dress rehearsal, and naturally we were nervous about the result. Then Director Rudolf Bing flattered us by asking if they had been created by a famous designer. Critics and audience have also been appreciative of our deliberate mixture of period and style in the choreography too.

Some day, perhaps, I shall have another go at the "Dance of the Hours", when I can get it all integrated as completely as I see it in my mind's eye. Until then I am excited and happy about the way an old and generally mistreated ballet has shown itself capable of revitalization and even of theatrical significance.



The finale of "Dance of the Hours" with Loren Hightower as the Sun King.

photographs by sedge le blang

LOUIS HORST
and modern dance in america

Part 2 —

The Glorious Revolution and Martha Graham

by Robert Sabin

● "I have repeatedly insisted that the so-called 'modern dance' is not a contemporary phenomenon. Always there has been some dancer who was dissatisfied with existing forms, some dancer for whom the traditional style became too sterile and who broke it open . . . . I do not mean by this, for one single instant, that technique can ever be denied. Technique is the craft which underlies the art. Many excellent craftsmen are not great dancers, but *every* great dancer is an excellent craftsman. It does not matter in which school of technique a dancer is trained, the essential thing is that he *be* trained. It is not the techniques which become worn and stale. Use preserves technique and keeps it constantly fresh. It is the content of the traditional dance, the style of it, which, after a time, builds walls around it. These walls are what, from time to time, must be knocked down, but technique always stands."

These words might have been written by Louis Horst. Actually they were written by Martha Graham in an article on The Future of the Dance, in the April 1939 issue of this magazine, then called American Dancer. They emphasize two important points which must be kept in mind if we are to understand the whole modern dance movement and the nature of Louis Horst's work and influence.

The first point is that modern dance, or contemporary dance as Miss Graham and others prefer to call it these days, was not a freakish development, invented by a handful of dancers to plague a peace-loving public and upset the progress of beauty through the land. In this country, as in Europe, it was part of a revolution in the arts, a perfectly natural and expected phenomenon which was inevitable. Such revolutions had occurred many times before and they will occur many times again. As early as 1900, Isadora Duncan began her triumphal conquest of Europe. Her native land, it is true, waited to recognize the irresistible force of her genius until it could bolster its doubts and shocked questionings with European acclaim. But even in the United States those who were artistically alive knew that Isadora (as she has been hallowed) had brought a new spirit into dance.

If Isadora was more overwhelming, more flamboyant, it was Ruth St. Denis, with the aid of Ted Shawn, who enabled American dance to develop by establishing a school where young American dancers could acquire new ideas and work at technique creatively rather than mechanically. It is fashionable in some quarters to smile patronizingly at the mention of the Denishawn era. But the irrefutable fact remains that the young artists who grew up in that school formed the nucleus for the modern dance movement. They may have "rebelled" against the eclecticism of Denishawn; they may have gone deeper into the problems of our society and the philosophy of our time; but Miss Ruth (as *she* has been hallowed) imparted to them her idealism, her conception of the holy nature of dance, and her insatiable curiosity. And Louis Horst developed at Denishawn the technical skill and the esthetic grounding that were to make him the Father Confessor, as well as the Banker, Manager, Accompanist, Composer, Teacher, Publisher, and General Factotum of much of the most important contemporary dance, past and present.

From the beginning, Horst was a leading figure in what he has since been known to term (tongue in cheek) the "revolting" period of American dance. At the Denishawn school he had made the acquaintance of Martha Graham, Doris Humphrey, Charles Weidman, and the other young talents with which the company bristled. After his break with Denishawn his activities as an accompanist and composer soon brought him into contact with almost all of the other young modernists. In 1925, the Denishawn company planned a tour of the Orient. Martha Graham had left the company two years earlier, in 1923, appear-

← Upper left: Louis Horst as composer. Upper right: Martha Graham and artistic advisor Louis Horst, 1928. Lower left: Martha Graham, Louis Horst and musical friends, late twenties. Lower right: Martha Graham and Louis Horst, at Bennington College Summer Dance School, where they were both faculty members from 1935-1938.

ing as a solo dancer in the Greenwich Village Follies, and was going to Rochester, New York, to head the dance department of the School of Dance and Dramatic Art associated with the Eastman School of Music there. Doris Humphrey and Charles Weidman were to remain with the Denishawn company until 1928.

Not wishing to go on the oriental tour, and feeling an urge to do some studying in Europe, Horst decided to resign. His departure was a sad blow, and Ruth St. Denis paid tribute to him years later in her autobiography: "Of course we did not realize this at the time, but it turned out in retrospect that Louis, as one of the chief pillars of the church, let the roof sag at the place where he had been, and it was never really mended again." Only six years later, in 1931, she separated from Ted Shawn and the Denishawn company was dissolved. It had enjoyed a long and honorable career, but the future of American dance obviously lay elsewhere and the eclecticism of Denishawn had not proved a lastingly satisfactory answer to the burning question: How to create an American dance?

And now we come to the second important point of Martha Graham's statement quoted at the beginning of this article: "It is the content of traditional dance, the style of it, which, after a time, builds walls around it. These walls are what, from time to time, must be knocked down, but technique always stands." No one has knocked down those walls more gleefully than Louis Horst. Without his quarter century of encouragement, criticism, loyalty, and unwavering belief, Martha Graham herself could probably never have achieved the revolution in the theatre which, together with the work of Doris Humphrey, Charles Weidman, Hanya Holm, and others, has given us a new concept of dance.

Horst went to Vienna in 1925 to study music, intending to stay two years. After seven months he decided that his place was in the United States and that it required a more conservative temperament than his to get the most from the classical traditions dominant there. His piano teacher, for example, would discourse upon Brahms by the hour but had never heard of Erik Satie, and assumed a pained expression at the mention of Debussy or Ravel.

But Horst was never a dilettante. He hates amateurishness and vagueness in the theatre with a consuming passion. Every one of his students must have been admonished at least once: "All emotion and no form results in bad taste, but all form and no emotion leaves at least a base which can be built upon." In New York, Horst studied with Max Persin and Wallingford Riegger. He adhered rigidly to the maxim he has imparted to his students that every artist must have "a period of discipline, and one of law and order. You need to know the basic rules in order to break them." Already a skilled musician, he was always eager to expand his knowledge and to equip himself for creative as well as performing tasks.

Even in the Denishawn years, Horst was a constant visitor to museums, concerts of modern music, and bookshops where material about contemporary European developments could be found. On tour, he took Martha Graham and others of the Denishawn company to see what modern painters and sculptors were doing. He saw that new styles of movement must be evolved, if modern dance was to express the rhythms, the emotions, and the ideas of the modern world. He had reached the point where he "never wanted again to hear the tinkle of a temple bell". The romanticism and eclecticism of Denishawn, valid in their context, no longer satisfied him or the young artists who were beginning to feel creative stirrings of their own.

Martha Graham and Horst both returned to New York in 1926, and while he was teaching, composing and playing for many young artists, he was also her accompanist, musical director, and advisor in the fascinating years that followed.

It was he who encouraged Martha Graham to abandon her Debussyan veils and flaxen wigs and to dig deeper into the vein that had inspired such dances as the fierce "Gypsy Portrait" and the poignant "Baal Shem", of 1926; the stirring "Revolt", of 1927; the socially probing "Immigrant", of 1928; the inexorable "Heretic", of 1929; and the masterpiece, "Lamentation", of 1930. Of course, Graham was never the languishing, lily-like figure that some later commentators have made her out to be in this early period, misled by some passages from early reviews. Even on her first program in 1926 (which I saw and still remember very clearly) there were dances which revealed her tigerish energy and intensity and her creative imagination. The idiom was still prevalently romantic and eclectic, but the spirit was new and as bracing as a salty sea wind.

Some faint conception of Graham's incredible energy may be gained from the fact that in the years between 1926 and 1934 she not only taught, organized and rehearsed her company, and gave concerts, but created no less than eighty-six dance works!

Those were stormy years, when a new art form was being born. Shattered glass doors, torn manuscripts, flying missiles were all part of the day's work for Horst. He knew the agony that real creation cost, and he had both the understanding and the sense of humor to accept these occasional outbursts of impatience, exultation, or despair. It was he who steadied this impetuous genius and kept it to its course. Those who saw the magnificent solo, "Frenetic Rhythms", of 1933, will realize what terrifying forces Martha Graham had unleashed in her dancing. She danced like one possessed, and her movement actually seemed at times like a primitive rite which was designed to curb and to control demonic powers. We are apt to forget the impetuous side of creative genius. But I like to remember that Bach threw a member of his choir down stairs and that Handel threatened to hurl a recalcitrant soprano out of a window. Without such fierce energy they could never have composed their most towering masterpieces. There is a devil hidden somewhere in the past of every saint.

It was not long before Horst was being denounced as "Graham's Svengali". Her dances were attacked as perverse, ugly, inesthetic, heartless, and sterile. A merry war between the adherents of modern dance and ballet sprang up. There were fisticuffs in theatre lobbies and manifestos in the press. All this he found healthy and proper. He knew what the critics had said about Picasso and Joyce, about Wright and Bartok, and he expected them to say it about Graham and the other modern dancers. From Germany had come word of new forms of dance and Horst sought out books in German and translated significant passages for young dancers here. When Mary Wigman visited the United States she found a public prepared to accept and understand her art. In 1931, Wigman's pupil Hanya Holm settled here and launched her distinguished career as teacher, dancer, and choreographer.

By the end of the 1930's modern dance was firmly established both in the theatre and in the educational field. The exciting years of pioneering were over but the fight for existence continued, for modern dance, like ballet, needs money to survive, even though its productions are usually less costly and elaborate. With his practical sense and artistic instinct combined, Horst had seen that modern dance works did not need a Straussian orchestra but rather a chamber ensemble that could work functionally for the dancer. His own scores were models of rhythmic integration, sonorous balance, and stylistic consistency with the dance. Everything, — movement, costume, music, lighting were part of a unified conception, in this new form of dance.

In the third and fourth articles in this series I shall examine Horst's work with other dancers, his role as accompanist and writer, and his principles and methods of teaching music and dance composition. More deeply than anyone except the dancers themselves he has analyzed the creative processes and explained the principles of contemporary dance.

Lady Carrying a Drum and Lady Carrying a Ball. Chinese, T'ang Dynasty.

Museums are for the Living!

by Nelson Lansdale

Scaraboid, charioteer and horses. Fourth century B.C.

all illustrations courtesy of the metropolitan museum of art

● There are many who look and see not. And there are those who don't even look. The dancer who couldn't use her eyes to learn something from a visit to the greatest treasure-house in the Western Hemisphere, New York's Metropolitan Museum of Art, couldn't learn from a visit anywhere.

The publication of a handsome new book devoted to 210 important "Art Treasures of the Metropolitan", and the opening of a long-time exhibit which fills ten galleries with the best the Met has to offer, makes it easier to know where to start. But no matter where one starts the key to understanding is to trust one's own inclination and have confidence in one's own reactions.

Many people who wouldn't dream of concentrating on just the "big names" at a party often don't hesitate to apply such snobbism to museums. Such an attitude isn't very helpful because some of the biggest names have, on occasion, produced some of the biggest bores. A prime example is the Raphael altarpiece for so long at the top of this great museum's grand stairway, a perfect candy box top. Much the best way is to look at the pictures and never mind about the label.

The Metropolitan's million-odd treasures are scattered over more than seven acres of exhibition space, and almost any one of them might set the creative process in motion. Gian-Carlo Menotti, for example, identified Hieronymus

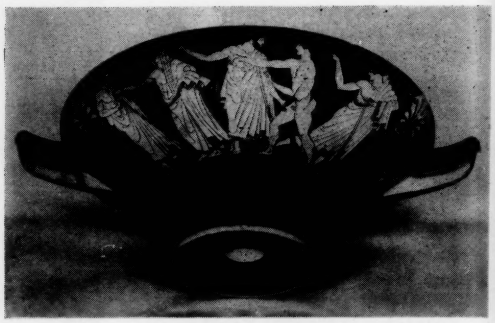
A Greek terracotta figurine of Eros, 4th century B.C.

Bosch's enchanting "The Adoration of the Magi" as the inspiration for "Amahl and the Night Visitors." Menotti translated the impact of the sixteenth century painting into a powerful score for his widely admired opera, the first ever created for TV. Who can say that a dancer might not do as much for a fine piece of mediaeval armor, or even a handsome period room in the American Wing? But more obvious possibilities lie in the sculptures, pictures and ceramics in which the artist has stressed movement in his designs.

We look first at some of the paintings, beginning with Sassetta's delightful "Journey of the Magi." A minor master of Siena whose real name was Stefano di Giovanni (1392-1450), Sassetta was one of those painters forgotten in the 18th and 19th centuries who has, like El Greco, begun to have a vogue in our own. Even to the six stylized, sophisticated wild geese in the blue sky overhead, every figure of the journey to Jerusalem is depicted here in exquisite and carefully designed motion.

Krishna quells Kaliya while the wives of Kaliya plead for his life. An 18th century Indian gouache.

Next, try Fra Carnevale's rhythmic "Birth of the Virgin," which, with dignity and grace tells in progressive style of the birth, infancy, childhood and (foreground) young womanhood of Mary. The brilliant blues of the sky, the stately organization of figures within an



An Attic Wine Cup, 480 B.C.

architectural framework, will remind you perhaps of Eugene Berman's dazzling decor for Ballet Theatre's "Romeo and Juliet." The artist was a 15th century Umbrian monk who was engaged as an architect-engineer in building the palace of Urbino. He has left us a handsome picture story, filled with mediaeval minutiae on how people lived and above all how they moved in his time.

Nicholas Poussin (1594-1665) was the greatest French classicist of his day; the magnificently ordered motion of his "Rape of the Sabine Women" is a model of lucid organization; within it, every figure is in itself a study in graceful motion. This, the painter seems to be saying, is not a record of the actual event — it is too carefully organized, too meticulously balanced for that — but this is the poetic truth of the matter, the way it should have happened even if it did not — a method of dealing with facts familiar to all the arts.

Nobody in the dance world needs his attention directed to the pastels of Edgar Degas (1834-1917), the aristocratic, unfriendly Frenchman who haunted the backstage of the Paris Opera. One of the Metropolitan's handsomest originals, included in the book but not in the exhibition, is "Rehearsal on the Stage." Degas' role as a sculptor is less well known; you may be especially amused to see that his bronze "Dancer", wearing an actual tutu has the same quality of hard-working innocence and consecration as the dancers in his pictures.

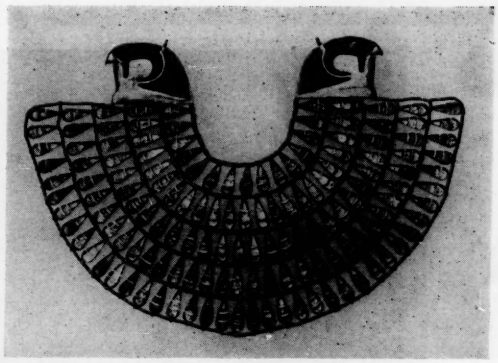
The perfectly harmonious, but blazing, color of Persian miniatures is something so special that you owe it to yourself to find the gallery devoted to them. En route there, on one of the expeditions during which this material was assembled for your pleasure, we stumbled over a vivid 18th century Indian gouache (a kind of watercolor) alive with the poetry of motion we thought.

The Metropolitan Museum's jewelry department has for sale handsome reproductions of small jewelry of

various periods, ranging in price from $2.75 to $17.50. None of this is flashy enough for theatrical purposes, but that surely cannot be said of the Egyptian gold collar with inlaid hawk-heads (1500 B.C.), reproduced here both because it is in itself handsome and because it serves as a reminder that when you need flashy jewelry for stage purposes, you can do worse than stop by the Met and look at some of the famous eye-catchers on view.

Photographic enlargements, shown alongside the originals, of Greek sealstones make these archaic Greek carvings, of incredible delicacy, easy to examine. The miniature galloping horses, shown on these pages, date from the IV century B.C. The orange and black Greek terra cotta vases and dishes are in principle familiar to everybody who has visited a museum anywhere; we give you men and a naked youth on a wine-cup or Kylix, dating from 480-470 B.C., to remind you that the Met has these in abundance; some are devoted to dancers, many more to athletes and warriors in the kind of action Keats described in the "Ode on a Grecian Urn" as "Forever panting and forever young." The Greek terra-cotta Tanagra statuettes of the late 4th and early 3rd century will also charm and amuse you, as will the slightly larger Chinese tomb figures from the T'ang Dynasty (618-906 A.D.); some of them, like the lady on the left carrying a drum, depict dancers, acrobats and musicians. Also in the Far Eastern Galleries is a Chinese golden crown of the late T'ang or early Sung Dynasty made of 30 to 40 separate ornaments of gold wire sparkling with uncut rubies, pearls and set on tiny wire springs so that the whole metallic garden trembles.

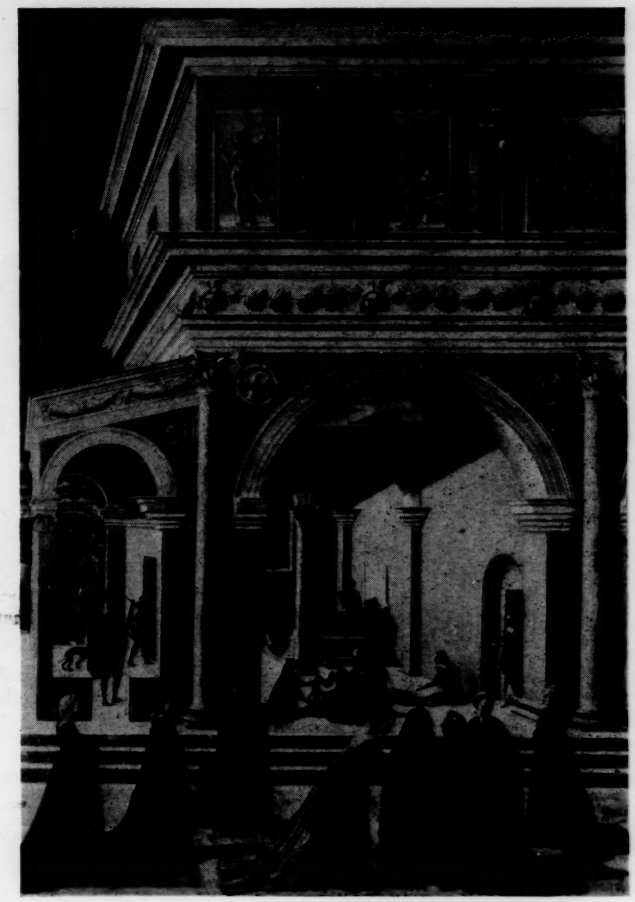
With a nod in the direction of the beautiful 16th century Turkish and Persian brocades, we pause at three main-floor galleries devoted to the Met's collection of musical instruments. As we look at a 17th century Flemish double spinet we note a courtly dance still taking place on the panel above the ivories.



An Egyptian gold collar, 1500 B.C.

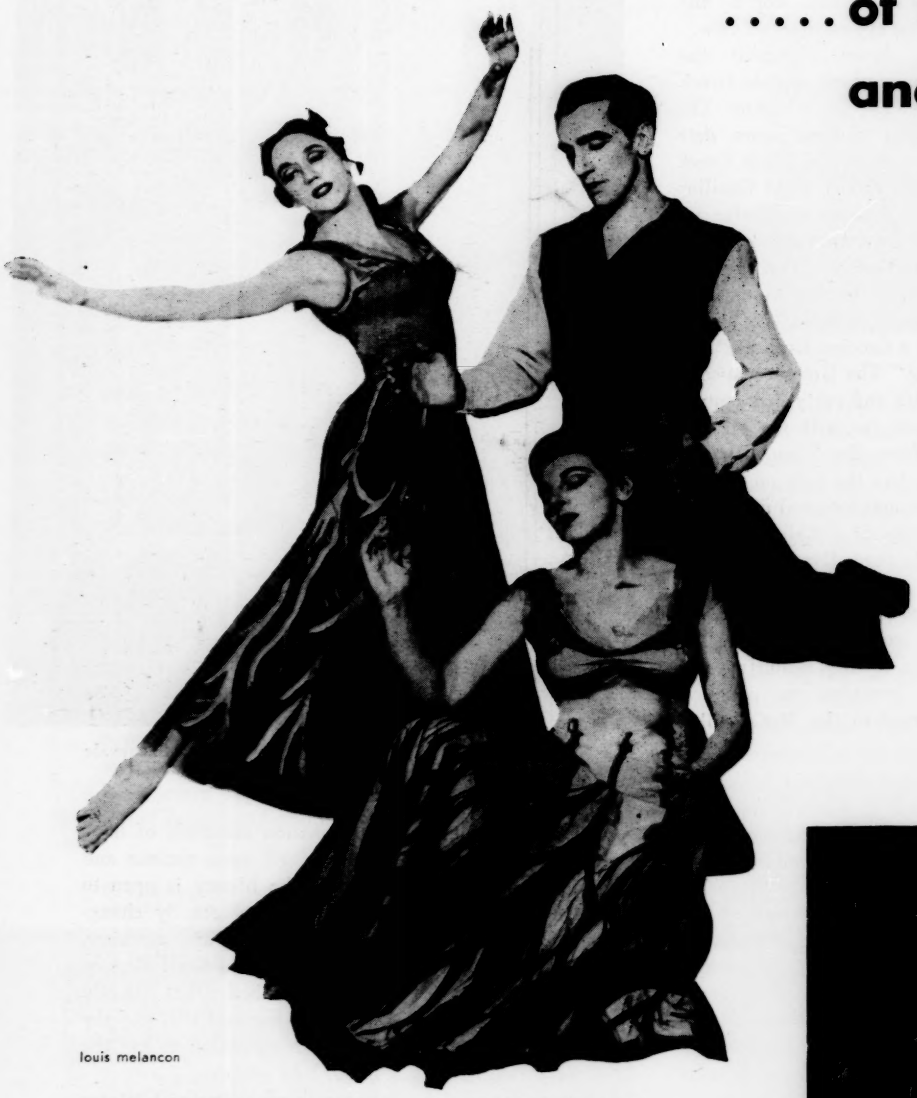
The Metropolitan also houses the Costume Institute, the most comprehensive collection of costume sources in America, which owns and keeps on racks literally thousands of clothes, not to mention hundreds of hats, gloves, and other accessories, of all ages, nations and periods for the last 300 years. The library is open to anybody who cares to use it and a constantly changing exhibition of folk costumes is always on view. Top-notch designers like Eugene Berman, Cecil Beaton, Broadway's Irene Sharaff (who cribbed a hat directly from an original there for "The King and I"), and the Met Opera's Rolf Gerard use the collection to get the feel of a period. Dancers could do worse.

Few dancers do because membership in the Costume Institute, with the privilege of handling the clothes it contains, costs $100 a year; it's mostly confined to stores and designers. Everybody is sensible enough to know that dancers just don't have that kind of money; but a dancer who knew a designer or a store maintaining a membership could probably make a satitsfactory arrangement. But first it is important to find out what is there. And anybody can look. Admission to the Museum is free. Clearly, it's a good deal — the beauty and inspiration within these walls is beyond price.



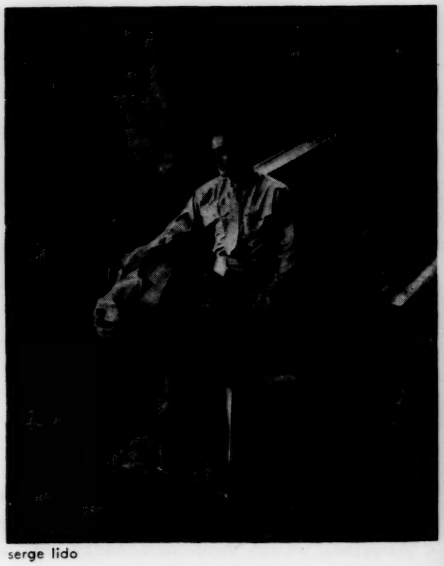
"The Birth of the Virgin" by Fra Carnevale

.....of People and Places



louis melancon

Jane Dudley, William Bales and, foreground, Sophie Maslow will appear with the New Dance Group Company in their first Dance Festival to be held on February 22 and March 1. The 19-member New Dance Group Company will have as guest soloists Anna Sokolow, Hadassah, Eve Gentry, Daniel Nagrin and Ronnie Aul. A European tour is planned for summer and a second Festival in October. Photo is from Maslow's "Sonnets".



serge lido

Tamara Toumanova, one of the many famous dancers to appear in "Invitation to the Dance" (in production since August 1952), shown with producer-choreographer-dancer Gene Kelly.

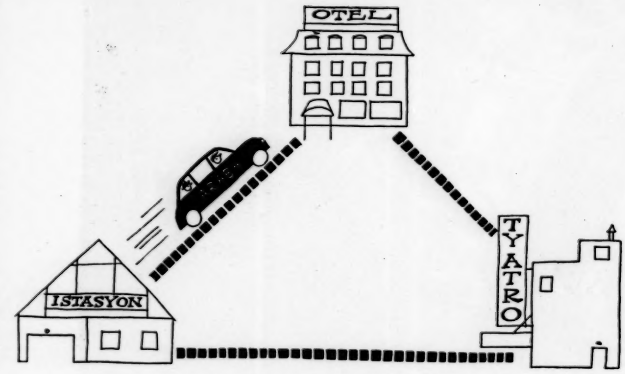
serge lido

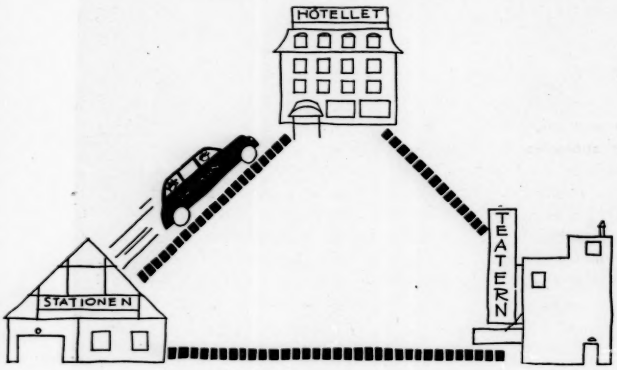
This particularly lovely picture of Rosella Hightower in Ana Ricarda's "Dona Ines de Castro", was taken during the recent season of the Grand Ballet of the Marquis de Cuevas in Paris. The ballet was premiered last year at Cannes, and featured during the company's South American tour.

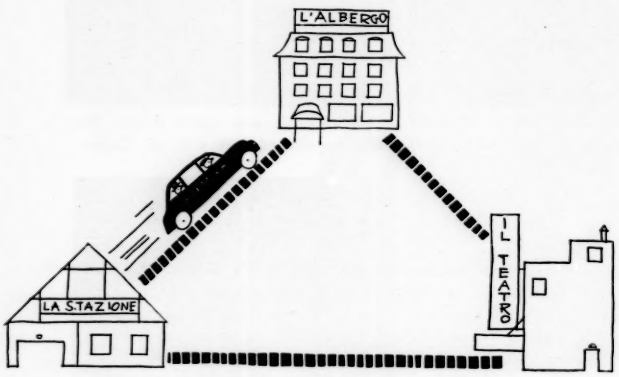
Jean Marais, left, French movie star and American composer Ned Rorem did the story and music respectively for "Dorian Gray", to be presented in Paris by the newly formed company, Ballets of Paul Goube.

serge lido

In a corner of Ballet Art's gay New Year's Day studio party l. to r., (standing) Alex Fisher, Mia Slavenska and husband Dr. Newman, unknown guest, Maria Teresa Acuna, Nimura, Lisan Kaye and Alexandra Danilova, (seted), James Starbuck, Ruth Harrison, Lee Morrison and Gypsy Markoff.







sketches by doug anderson

Take the Job

Dear Friend:

How nice to know that you've been offered the stage director's position for a dance company's international tour. Certainly I am happy to give advice on any typical problems you may encounter. I confess I am a bit startled at being considered dean of wandering dance companies, but there's no denying the hundred thousand miles with fourteen dance companies that are behind me.

And yet I find myself pouring over travel brochures with the avidity of a homebody. Why? Because every city I have played in seems, in retrospect, to consist of a triangle bounded by a depot, a hotel and a theatre. Between these are only blurry configurations, as seen from the window of a speeding taxi. Where are the vaunted virtues of travel if Cairo is identical with Caracas? And if they're not, what touring stage-director ever has time to find out?

It is your question about "typical" problems which causes me to digress. The word seems to confuse me. The truth is, I doubt that I ever met a *typical* problem. They must exist. But the backstage dilemmas I have battled have always appeared to me to be almost monotonously unique.

For instance, it happens like this: you are preparing to tour South America with a company famous for its elaborate lighting. The vagaries of voltages in the antipodes are well known, and so you cunningly anticipate them in specifying the electrical equipment which you will take along. We are accustomed to currents of 110 volts, but if they have 220, or even 280, no matter, you are ready. You embark, arrive at Recife, Brazil, two days late (arriving late is *de rigeur* for all South American boats), race for the theatre and get the equipment hung — in Portuguese. All in readiness, the current is turned on, and there is a magnificent explosion as every lamp in the place blows out. Who ever heard of 360 volt current? They have it in Recife.

Do not be dismayed, this is not "typical". An example in which no lighting at all is involved is concerned with performing in broad daylight in the bull ring of Lima, Peru. (The ways of impresarios are beyond mortal comprehension anyway, and perhaps there really wasn't a theatre available). The stage stands in the middle of the bull ring facing the shady side; it is a rickety platform complete with yawning gaps that threaten to ensnare unwary dancers. For scenery you have a cyclorama between two high poles at the rear, and tie it down; promptly, the wind bellies it taut, and the entire stage quivers and strains like a galleon under full sail. There is an anxious moment when you consider that it may take off down the field, tack gloriously through the streets to the sea, and sail westward. After all, the Kon Tiki was launched hereabouts. Has anyone ever considered navigating a stage with a crew of twenty four dancers? It has possibilities. But the show must go on, (more about this canard later), and, regretfully, you release the halyards on the cyclorama so that it may flap freely.

Halfway through the performance, there is a new problem. Visibility. The breeze has stiffened, the audience is seen dimly through a haze of blowing dust, and occasionally contact is lost altogether. But the aficionados in the stands are generous with "Oles" and flung hats. All in all, a hectic corrida — correction, performance.

There *are* times when all goes smoothly, subject to no more hazard than occurs behind a Broadway proscenium. In Honolulu, for instance — but no, the tent in which we were performing

a veteran of twelve years with touring dance companies gives advice to a novice stage manager

blew down there. In Tokyo — no, there we were picketed by the Takaradzuda Ballet. In Winnipeg — in Winnipeg we were snowbound in the theatre, and slept on scenery bags.

This is discouraging, even to me. Let us try a warmer clime. Haiti, this time with the Dunham Company. Here, the President orders a command performance, to take place in the open-air Theatre de Verdure. You arrange your stage on a palm-studded podium and proceed to train thirty-two stagehands — native, barefoot, and one drumbeat removed from the jungle, in the intricacies of a fast-moving show. In this you are successful, but on performance night, minutes before curtain time, you are startled to see your fledgling crew filing across the stage, and out front. This is ominous — they are wearing shoes. You stop their leader who informs you, courteously, that they have been so impressed by rehearsals that they would not dream of missing the performance.

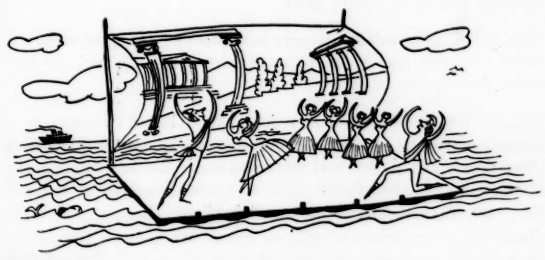
Perhaps this is the place to reveal my discovery — after years of not daring to ask — of the reason *why* the show must go on. It may not be polite to question the spiritual exultation which overcomes theatre people when the phrase is invoked, but you are asking for help at the beginning of a new career and this information may be of great value to you. The reason is, that if the performance doesn't go on the money must be refunded. Treat this matter as a secret; it may be disastrous if revealed to the lay-public.

A story about Paris, City of Light, should be an antidote to this crass mood. It goes like this:

Ahead of the troupe, you arrive at Calais to check on the forwarding of the baggage to Paris. On the docks an interesting situation is in progress; the dock-workers have just called an illegal strike, thrown up barricades, and are shooting it out with the police. It is not the bullets, but the barricades which interest you, for even at this distance you can plainly see the stencils which identify the costume and scenery trunks of your troupe. You heave a sigh of resignation; in this, at least, you are blameless. It is an Act of God. You so inform the London office by cable, and are startled at the reply from your "chief" demanding that you put an end to the strike and proceed as scheduled.

This calls for action. Accordingly, you entrain for Paris, taxi to the Left Bank, and proceed to sample at length, excellent rum-punches at Chez Moune. After several hours, a cable arrives congratulating you upon breaking the strike — the baggage is moving. Who can question fate?

Upon arrival at the Theatre, you discover that French stagehands have a complex hierarchy of authority. After wounding sensibilities left and right by requesting action of the satraps,



who outnumber the garden variety of stagehand, you make suitable apologies and work begins. Once in each hour, however, tools crash to the stage, work ceases, and for ten minutes there is the uninterrupted drinking of wine and munching of cheese. After the first few of these interludes, you abandon your native Broadway tempo and subscribe to the local system. The technicians are delighted to share their refreshments with you.

Curtain time, and you are barely ready, but no need to hurry, for no sooner have the three hammer blows announced the beginning of performance than all the lights go out, and everyone subsides, calmly, to wait. The City of Light has staged a blackout, a frequent occurrence in this district, you learn, and no matter for alarm since audiences are accustomed to it. It is nearly eleven o'clock before power is restored and the curtain rises. But, as there is an end to everything, so there is to this — at 2:00 a.m.

I am wondering if you have considered carefully what you are contemplating? Not that I advise against this career — it is terribly interesting, if you survive. And of course you will not let these examples dishearten you. But have you considered Stockholm? Casablanca? Siena?

Or even Hamilton, Bermuda? Where the Choreographer's Workshop (using the lure of a "vacation"), has engaged you to stage proceedings in a deceptively idyllic atmosphere?

Another secret: and here I can really be useful to you. The hazard to ballet in Bermuda is not audience indifference, clubwomen, or bad stages, as one might suspect. It is motor bikes. By all means beware of the motor bike! Dancers will inevitably attempt to learn to ride them on the day of performance, thereby garnering an interesting collection of strains, sprains, bruises and concussions. Even the musical director conducts with his left hand, his right being inconveniently burdened by splints. This makes for a hasty readjustment of program but, literally, you limp through.

You may say of these harassments, that at least the audience never knows. True — but it is not *their* nerves which are at stake, but yours. This is your sacrifice to the arts.

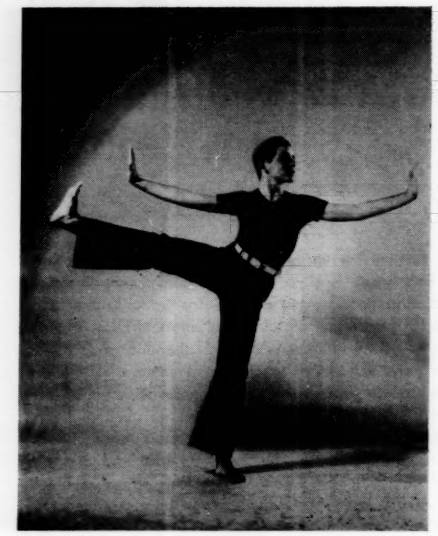
Nevertheless, take the job. Snub the pessimists and disconnect your telephone lest you be offered more mundane and profitable employment. Have courage — forswear the simple life and embrace the great unknown. Take the job.

Dale Wasserman

What Does it Cost to Dance?

young Dancers section

walter e. owen



February Guest Editor: Lloyd Katz

Junior at H.S.P.A. — 14 years old — has appeared at Brooklyn Museum—92nd Street "Y" — on WNBT — at Loew's Theatre in Jamaica.

This is the second in a series of six Young Dancer sections written by students at the High School of Performing Arts in New York City (the country's only Public School which provides extensive training towards a professional dance career).

★

Would you like to be a Guest Editor of the Young Dancer section? The March issue will tell of a new Young Dancer contest which may give you the opportunity.

Regina Woody

"What Does It Cost to Dance?"

● Loud laughter was the answer to that question along with the following gripes from professional dancers who prefer to remain anonymous.

"Dancing is so expensive that the average person can only afford it if she wins a scholarship or gets married."

"You have to hold down some kind of job which will permit you to eat while you're trying to produce dance dramas if you are a modern dancer. Putting on anything for the public costs a lot of money."

"Dancing is more of a strain on one's pocket book than on one's body, except that eating costs a lot too."

"We need a union of dancers more than we need anything else right now. Every other kind of union sees that their members get paid, but dancers dance for free. There's no doubt about it, dancers need a union, too."

"You'd better dance because you love to dance. There isn't anything else in it except grief."

"Money? Good gracious, dancers have stopped trying to stretch a dollar and just tear it up in small pieces like confetti. It goes faster and farther that way."

"Maybe the dancer who has a job with a ballet company or a musical show, is in television or the movies can get by, but those desiring to do original work and study too had better make up their minds that they'll have to teach. Teaching is the one sure way for a dancer to earn a living."

The Staff

Heaven on the Side

by Jo Taylor

● If one is particularly concerned with the dance, and what young dancer isn't, naturally there is the desire to occupy a fifth row center seat, face to face with one's favorite ballerina, danseur or whatever. How very vital it is for a student of the dance to have this seat has never been properly clear to the powers that be. Never yet has a manager given such a seat to a student of the dance and none of us can afford to pay for one. At a cost of six dollars plus tax, it looks as if we'll all have a rather long wait.

My recent experience with Ballet Theatre at the Metropolitan illustrates quite typically what happens to the unfortunate young ballet sitter who, if she is lucky, buys a dollar-twenty seat, or who, with definite hardship, buys a two-forty one.

We all use opera glasses, even though they do put awful limitations on your line of vision, for with them you can only gaze enraptured at one dancer at a time. That night at the Met I went directly up to the top gallery which to us habituées is called "Heaven on the Side" and almost at once began to feel a bit dizzy from the terrific altitude. My seat, when I finally reached it (I had had the luck to ride the elevator for an hour or two first, at least I didn't have to climb stairs), was on an indirect perpendicular with the very top of the outside curtain. I use the word indirect advisedly since it wasn't a right angle. Say rather, fifteen degrees and you'd be correct. To make matters worse my seat was right smack behind a big fat pole. I stood up through each number. Had I remained in my seat I might every once in a while have caught a glimpse of the tip end of a ballerina's foot. I was as tired as the dancers during the intermissions and had to sit down to rest, while all those lucky people in the orchestra got up to stretch their legs.

If I've given you the impression that I was alone in my misery, let me correct this. I was surrounded in my remote corner by fellow students of the dance. Our "Heaven" is really a sort of club for us. Enviously we watch while certain people in the orchestra sitting in advantageous spots yawn openly, talk loudly and sometimes collapse and snore during the more legato passages. One man in the sixth row actually slept all through one entire ballet. I know because I kept sweeping my opera glasses from my favorite ballerina to my most hated enemy just to make certain.

How nice it would be if the sleepers would permit us wakeful students to use their seats. They would really be far more comfortable in our gallery ones for then they wouldn't be disturbed by the noises of the orchestra or the bright lights which often make them restless.

Those of us who love dancing cringe when our favorite ballerina goes unnoticed and unapplauded. How unfair. How wrong. What we wouldn't do if only we could sit in those seats.

Of course, some theatres do offer us block discounts, but these seats are never located fifth row center orchestra. Almost certainly they are in "Heaven" and well on the side into the bargain. This is not the case in every theatre, but our big gripe is that so many times we have to sit in seats from which we cannot see, while boxes are empty and the toothless gaps in the orchestra make us yearn for small parachutes. If only some sort of provision could be made for us students to be moved from our peanut gallery perches to these empty seats once the ballet is well under way, how grateful we all would be. Perhaps some good "angel" will get busy and arrange for us students of the dance to sit nearer the proscenium arch of our Promised Land. If it ever does happen, Heaven will be right here on Broadway and how grateful we will be.

Weigh Your Chances of Success Carefully

by Diane Adler

● Besides the financial cost of becoming a dancer there is often a great physical cost to pay in health and ordinary pleasures. It goes almost without saying that to dance well the student must be physically fit. She should not smoke or cut short her night's rest. Though she should be slim in proportion to her height she should eat nourishing food. Though she must keep up in school work and practice at least two hours a day in addition to her dancing lesson and homework she should be careful not to overdo.

All young dancers know that these rules are for their own good, but how, oh how are they going to follow them? A dancer hurries from school to class to rehearsals to meals to homework

to recitals. Once in bed, whether it be late or early she's usually far too worried and tired to sleep what with thinking of all the things she has left undone and of the possible zeros and scoldings which await her the following day.

Remaining slim in proportion to her height is a real problem and one seldom tackled either sensibly or realistically. Because a dancer is always hungry she may put on weight. However, once she decides that she ought to reduce she simply stops eating for a week or ten days. This may sound dramatic and ridiculous, but when a dancer omits breakfast, eats an apple for lunch and a small steak or chop for dinner what else can you call it but a starvation diet? Unfortunately, the dancer usually loses her pep and strength and her looks along with the unwanted poundage. That such dieting is sheer idiocy and likely to lead to serious illness seems to be of no importance, despite the fact that at home, at school and in dancing class she has been informed over and over again of the need for a balanced diet, one containing meat, fish, cheese, vegetables, fruit, whole wheat bread, margarine or butter and plenty of milk.

Perhaps one reason dancers diet so absurdly is because they feel heavy if they eat before class and as classes come right after lunch and dinner it is natural to skimp on them, especially when a dancer suspects that she is carrying a bit too much weight. As for breakfast, every student is in a hurry at seven a.m. and somehow there is just never time enough for a good meal before school. Nevertheless a smart dancer will plan to eat properly and if she decides to reduce she will talk to her teacher or the school nurse and go on a sane reducing diet.

There's another danger in improper diet. It leaves the dancer open to infection and she usually catches colds, flu and grippe one right after the other. Moreover as the young dancer becomes nervous, she is already high-strung, she begins to smoke too much in order to quiet her nerves. It is all too true that a great many famous dancers (male and female) are never seen without a cigarette between their lips. Why, no student will ever know, for nothing could be worse for their dancing. Who ever heard of athletes smoking while in training or just before they start a long distance race? And yet a great many young dancers eat too little and smoke too much. This wouldn't matter a great deal if too much smoking didn't hurt their wind and result in a horrid hacking cough which just won't go away. Heavy schedules for high school work, rehearsals and lessons, practice and an occasional recital or a theatre performance usually mean that the young dancer is working too long and sleeping too little.

It is possible to value your health too much, but it is equally possible to value it too little. A dancer must decide for herself whether it is or not worth while to lose sleep and weight in order that one day she too may become a great dancer. Each dancer must look ahead and plan for her future. No one can tell another person just what she should do but the wise student will surely want to be healthy enough to enjoy her success when it does arrive. It is also well to remember that a dancer who misses rehearsals because of illness is unlikely to be steadily employed, and a dancer who doesn't have a job isn't ever very likely to become a great star. A smart dancer will use her head as well as her feet so that even if success never comes in the quantity she has been hoping for, she will still have a good and happy and useful life even if she hasn't made a great name for herself in the world of the dance.

Young Man at the Met

by Lloyd Katz

• "Being a dancer is hard work and costs money," Mr. Zachary Solov, choreographer at the Metropolitan Opera, told me. Like any other profession the cost seems prohibitive when you put it down on paper, but young dancers manage to struggle along, often going without proper food to pay for lessons, living in dumps so that they may have room in which to rehearse, and existing on buns and black coffee as they discuss new designs for costumes or choreography. "It's all," he told me, "because we can't quit. We love to dance and for that reason everything else seems of little moment." Mr. Solov took ballet classes six times a week for four years, plus a liberal number of modern, Spanish and character lessons. Such lessons cost two dollars apiece at the very least. It doesn't take a very brilliant mathematician to figure out that it costs as much or more to learn to dance as it does to go to a good college.

Despite Mr. Solov's extraordinary gifts as a dancer and choreographer, he studied a full four years before he received his first paying engagement. This, you all know, was not the end of his paying for his lessons. It was just the beginning, for a dancer is never so good that he may stop taking class. All too often a dancer has to pay out more to live, dress, study, rehearse, pay for his room and keep, music, and accompanist once he has become a professional than he ever had to do before. All this on a good but usually intermittant sort of salary.

Precarious as the job of being a professional dancer is, Mr. Solov has proved that a young man with real and vigorous talent can rise as rapidly as a meteor. He is at present only 25 and yet his choreography at the Metropolitan has received the highest praise. He has brought the ballet there from disrepute to something truly valuable to management and audience.

As a student Mr. Solov realized the problems but did not falter. He never won scholarships; always he had to pay for his lessons. He worked and paid and worked some more. Before coming to the Metropolitan Mr. Solov had started out by choreographing High School shows, working in summer stock, and creating the movemen: for the Yale and Harvard Christmas shows. He had an original mind and a great love for the dance. Whereas ballet in opera has always been static, his ballet has added something. What that something is is anybody's guess, but the germ of his success may lie in his statement that "I believe the choreography of a ballet should be the lifeblood of an opera."

Admitting his tremendous native gifts, he is so much the better for the long years of study in which he has been polishing and perfecting his talent. He considers such good all-around training important to every young dancer. "How else," he asks, "shall each find his avocation?"

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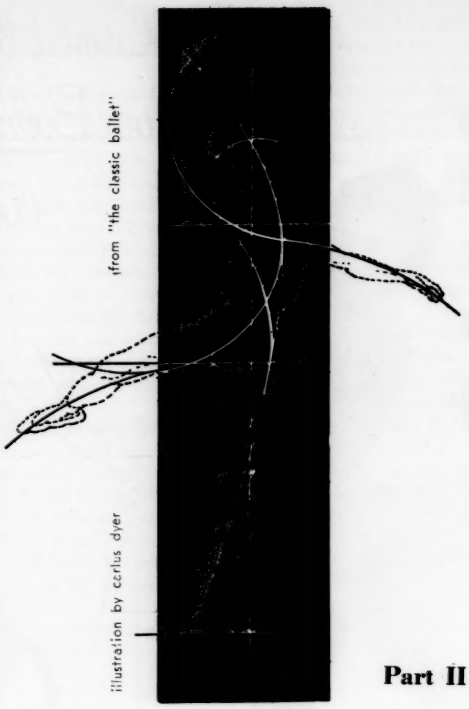

An Academic Approach to Ballet

by Carolyn Parks

Part II: The Graded System

● In presenting a graded system of teaching ballet I wish to make clear that this particular system was not originally devised for other teachers, but for my own use. I formulated it after years of serious study during which time I observed the methods of competent teachers in America and Europe. These teachers include many notable Americans, particularly Lillian Cushing and Edna McRae, several Russians, including Sergei Temoff and Lubov Egorova, and some noted authorities on the Cecchetti method, such as Luigi Albertieri and Leo Staats. I have read every book I could find on systems of teaching ballet. I found none of them complete. What Vaganova wrote was clear and concise, but it did not go through from the beginning to end of a young dancer's training. The Beaumont-Idzikowski book on the Cecchetti method was ponderous and incomplete. Other books on the Cecchetti method gave combinations of steps as Cecchetti taught them, but failed to tell when in a pupil's training each step should be learned. The only book which gave me tremendous help was "The Classic Ballet" by Muriel Stuart and Carlus Dyer. This book does not give a system of teaching ballet, but it served as an excellent check-list for me to be sure that I had omitted no steps.

When I started my research that book had not been published, and I had completed what I thought would be my final draft when I heard of it. I checked my syllabus against it to make sure that all steps were included. I did not change the names of steps I had used in my original because I found that they seldom differed from Miss Stuart's terminology or the alternatives she gave. In a few cases where there is a difference I feel sure my usage will be understood.

GRADE I

Age: 8 *years old and over.* 1 *hour weekly.* 40 *weeks term.*

Classes 1-5:

Barre:

Five positions of the feet. (Until student learns to stand correctly, with knees aligned with feet, I teach 4th position pointe tendue)

Demi-plié in 1st, 2nd, 5th. (From first lesson, I stress that feet must rest on heel, ball of foot, and 5 toes, and that knees must bend over feet.)

Grand plié in 1st, 2nd, 5th. (From first lesson student must learn the importance of use of sartorius muscle in both the bending and the rising.)

Battement tendu simple. (8 front, 8 side, 8 back, 8 side. I have the pupil hold the 8th in each direction and I check the position to make sure she understands it.)

Frappé. (Single. To side only. Though rather difficult for a beginner, it impresses upon the child from the start that the sartorius muscle must be held still and to the side.)

Grande Battement. (8 front, 8 side, 8 back, 8 side. Check each position as in battement tendu.)

Bending front and back. (Twice with legs in 1st, twice with legs in 2nd. The pupil must learn immediately to stretch her spine to its full height before bending forward or back.)

Temps levé. (From 1st position. The student learns the principles behind all jumps — he is taught that the feet must be in an accurate 1st position, the demi-plié must be correct, the spine must stay straight, the chest high, the toes must point to the ground in the jump.)

Centre:

Arm positions. (Only 1st, 2nd, 5th Cecchetti.)

Demi-plié (1st, 2nd, 5th.)

Battement tendu à la seconde. (8 coming forward, 8 going back.)

Grand battement à la seconde. (8 coming forward, 8 going back.)

Chainé tours. (By teaching the children to stand in 1st position on the demi-pointe and mark time; then to sight along an imaginary line from corner 3 to 1; then to put hands lightly on shoulders with elbows out, and to step in that position along that line. They learn this quickly. And it is a great diversion for them after 50 minutes of concentration.)

Temps levé from 1st. (They now try to apply in the centre what they learned at the barre.)

Bow.

Classes 6-10 Add:

Barre:

Demi-plié and relevé. (1st and 2nd positions. That the knee must be stretched taut in every relevé is the principle they learn immediately.)

Rond de jambe à terre. (I teach this in 4 counts. Front, side, back, 1st.)

Passé. (From 1st to side of knee and back to 1st.)

Changement. (The principles learned in the temps levé are now applied to a slightly more complicated jump.)

Centre:

Head positions. (Erect, lowered, raised, turned, inclined.)

Simple port de bras. (Using 1st, 2nd, 5th Cecchetti positions and the head positions.)

Demi-plié and relevé. (1st and 2nd.)

1st arabesque.

Changement.

The remaining classes in Grade I and the following grades will appear in future issues.

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Billy the Kid

(continued from page 16)

as the villainous Sheriff in the ballet (far more of a villain, incidentally, than Loring's Sheriff), painted sets on the side, and in so doing discovered artistic aptitudes which had been dormant. He's already decided to become an artist.

The ballet was, in Mr. Lavinsky's words, "a chunk of life", which had given the children confidence in their abilities and their intelligence; made them anxious to take their places in the community. Even the daily press was quick to note its significance. Probably no other dance performance in recent years was considered important enough by city editors to be reviewed on the regular news pages rather than in the amusement section. The New York Times covered a dress rehearsal, and the Herald Tribune, after a tip-off by dance critic Walter Terry, accorded the premiere prominent space on the first page of its second section, with pictures by a Pulitzer Prize-winning staff photographer. Mr. Terry himself followed up with an appreciative Sunday column.

But it is the full impact of the ballet on the children's futures which is most important, and that cannot, of course, be assessed so soon. Even the young "Billy" may change his mind and return to dancing from mechanics. A more tangible result, however, has been the establishment by Mr. Lavinsky of the Young American Dance Group, an independent, non-Board of Education activity, which meets several afternoons a week in a leased room in the Jewish Daily Forward Building. About 25 youngsters—most of them Mr. Lavinsky's present and former P. S. 4 pupils—pay a few cents a week toward the nominal rent and the needed recordings. Interestingly, half of the dancers are boys, a proportion which is no mean feat in a neighborhood which is quick to frown upon such activities as the dance as "sissy". The group is working to build a permanent repertory, with "Billy" as its mainstay. In production are ballet versions of Stravinsky's "Rites of Spring" and Gershwin's "Porgy and Bess"; coming up will be Copland's "The Red Pony" and Virgil Thomson's "The Plough that Broke the Plains". Already, the youngsters have had experience in a second medium. In December, they made their television debuts on the Ted Steel program, in a ballet about young Americans abroad, danced to contemporary music.

Although he is planning no more "productions" in his music appreciation classes at P. S. 4, Mr. Lavinsky has kept dance in his courses. His students learn to identify themselves with the music through impromptu dancing to its rhythms, as it is played. This dance approach to music appreciation has not as yet crept into the official curriculum of the city's public school system—but it has been noticed and recognized. Dr. I. Victor Berger, Associate Superintendent of Schools whose district includes P. S. 4, has invited the Young American Dance Group to perform a ballet next June in Seward Park High School.

Time will tell the rest of the story. But there seems to be no doubt that this young teacher's experiment with a group of tenement children has been an important step forward in the constantly increasing popularization of ballet in America.

Joseph "Billy" Irizarry, who with his colleagues had never seen professional ballet until this fall when they were the guests of Ballet Theatre at the Metropolitan Opera House, probably spoke for lots of children when he explained at a rehearsal: "When I hear music I get the feeling in my feet and I just dance."

Points of Information

One of the largest ballroom dancing establishments in history was Wolffsohn's Apollo Palace, which opened in Vienna on January 10, 1808, during the wild enthusiasm for the waltz. The Palace contained, among its numerous attractions, 36 magnificent ballrooms.

* * *

The Cathedral of Seville in Spain is the only Christian church in the world that still stages ritualistic dancing. During religious holidays the choir boys, accompanied by the clapping of castanets, perform elaborate dances before the altar.

* * *

The annual dinner dance of the National Fraternal Society of the Deaf in Chicago always attracts a large attendance on the part of its members. Though deaf, most of the members dance, the bare floor permitting them to receive the rhythm and vibration of the music through their feet.

* * *

Natives of Vancouver, Canada, participate in seal dances during which they enter cold water and imitate the manners and motions of the seal. They then emerge, dragging their bodies along the sand as a seal does, and climax the performance by dancing in mad ecstasy. The purpose of the dance is to invite seals to come to the locality.

* * *

From 1776 to 1911, American social dancing was virtually confined to 6 dances; the polka, reel, square dance, minuet, waltz and two-step. From 1911 to the present more than 30 new dances have been introduced, among them being the turkey trot, Texas tommy, bunny hug, hesitation, tango, maxixe, one-step, Castle Walk, fox trot, Charleston black bottom, etc.

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Diet for Dancers

by Susan Wahl

Healthy foods can be tasty too

• In our rushed lives and crowded schedules of routines and rehearsals, it seems hard to attach very much importance to menu-making and balanced meals. But we cannot put too much emphasis on this as our health, energy and beauty depend on these things.

This month we want to interest you in tasting food as it was meant to be tasted. Many people are so used to doctoring or disguising the food they eat that they never get the natural flavor. The first rule in this direction is: don't overcook! Not only much of the flavor but much of the goodness of food can be cooked right out of it.

Try eating fresh fruit instead of sweet, starchy desserts; try cooking all fresh vegetables the minimum time, or using them raw in salads; try coffee without sugar. There are many healthful vegetable salts which make good seasonings. Some of these are onion, garlic and celery salt.

Here are some menus with emphasis on tastiness.

Breakfast:

sliced bananas sprinkled with honey and wheat germ	150
2 slices crisp, drained bacon	50
2 scrambled eggs	175
1 slice whole wheat toast	100
coffee with milk	25

Lunch:

1 glass of apple juice	100
hamburgers which have been mixed with 1 tbl. of wheat germ and 1 tbl. of dry skimmed milk and seasoned with garlic salt	300
sliced tomatoes and cucumbers	50
1 parsleyed potato with butter	125
fruit cup made with fresh grapefruit and oranges	75

Dinner:

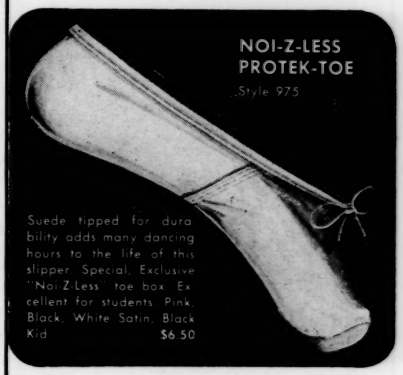
creamed celery soup	150
broiled or sauteéd liver	250
creamed spinach	100
mashed potatoes	150
mixed salad	50
whole wheat crust fresh fruit pie	250
total	2100

Whole wheat crust pie: easy and quick

mix: 1 cup whole wheat flour
1 tablespoon wheat germ
1 tablespoon brown sugar
¼ lb. butter or margarine

Press with a fork into pie tin and fill with fresh sliced apples sweetened to taste. Bake in 325 degree oven for 45 minutes.

there is One that stands out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This is, to our knowledge, the first ballet major to be offered at a U. S. university, although many colleges now have majors in modern dance and a few universities include classes in ballet in the curriculum.

The University of Utah's dance department is now in its second year. Beginning with less than two dozen students, the first year closed with an enrollment of more than one hundred. This year the even further increased enrollment includes students from all over the country.

The college officials attach much of the success of the new department to its well-known director, Willam Christensen, formerly ballet master and artistic director of the San Francisco Ballet and later manager of the San Francisco Civic Ballet Association. Willam Christensen, brother of Lew and Harold, is also the choreographer of about twenty ballets. At the University, he is assisted by a staff which is augmented from time to time by guest instructors who come for limited periods.

The Ballet Division now occupies an entire building which has been remodeled and fitted especially for the study of dance. Classes are conducted on the same plan of hours and credits as in all the school's other departments, and rehearsal time is considered the same as any laboratory course and credited accordingly. The classes offered are on all levels of ballet training from beginning classes to advanced, pantomime, character and pas de deux.

A standing corps de ballet has been formed which is used for all the Theatre Division's major productions. Included in the schedule is one entire program devoted to ballet, the first of which was presented last year to a capacity audience. Experimental dances are given in the Theatre-in-the-Round, and in the Children's Theatre. Dance festivals are given at Christmas and Easter.

One of the major functions of the ballet group, in fact the function which gave impetus to its institution, is its participation in the Summer Festival, which is held out of doors at the stadium every July. It was to direct the ballet for the summer musical productions that Willam Christensen originally came to the University. He was so encouraged about the dance possibilities as he saw them there that he accepted the invitation of Dr. C. Lowell Lees, head of the Theatre Arts Division, to create a Ballet Department.

As to the future, Mr. Christensen plans to select, train and send a University company on tour. Even more immediately, there are plans for a regular ballet season with five consecutive performances backed by a full symphony orchestra.

Floreat university ballet!

Some Thoughts About Classicism and George Balanchine

(*continued from page* 14)

"Classic" might be said, of course, to include all kinds of movement that go to make up a three act classic ballet: academic dancing, mime, character, processions, dancers in repose. And as folk and ballroom steps have been classicized in the past in many ways, so Balanchine has been classicizing movements from our Negro and show steps, as well as from our modern recital dance. In his more recent pieces, the shapes of the steps go from the classroom academicism of "Symphony in C" and the academic virtuosity of "Caracole" through ballroom and more or less traditional character dancing to the untraditional shapes of "Four Temperaments" with its modern style jokes and crushing impact, or of "Orpheus": or of "Metamorphoses" and its innocent stage show style. What an extraordinary absence of prejudice as to what is proper in classicism these odd works show.

But in what sense can all his variety of movement be classical? It is so because of the way he asks the dancer to move, because of the kind of continuity in motion he calls for. For the continuity in all these pieces is that of which the familiar classroom exercises are the key and remain a touchstone. Classic dancing centers movement in a way professionally called "placement"; it centers it for the advantage of assurance in spring, balance, and visibility. The dancer learns to move with a natural continuity in impetus, and a natural expression of his full physical strength in the thighs — thighs and waist, where the greatest strength to move outward into space naturally lies.

Balanchine's constant attention to this principle develops in his dancers a gift for coherent, vigorous, positive, unsimpering movement; and a gift too for a powerful, spontaneous rhythmic pulse in action. And a final product of it is the spaciousness which their dancing — Tallchief exemplifies it — comes to have. Clear, sure-footed dancing travels through space easy and large, either in its instantaneous collective surges or in its slow and solitary paths. So space spreads in calm power from the center of the stage and from the moving dancer and gives a sense of human grandeur and of destiny to her action. In his conversation with me he had of course only stressed the small details of motion from which the large effects eventually can grow.

The final consistency that classical style gives to a performance comes from its discipline of behavior. Handsome behavior on stage gives to an entertainment a radiance Broadway dancing knows little of. Balanchine often builds it into the dance — even when he works on Broadway — by so timing the action that if it is done cleanly and accurately the dramatic color becomes one of a spontaneous considerateness among the dancers for one another and of a graceful feeling between the girls and boys. Further subtleties of behavior, subtle alternations of contact and neutral presence, are a part of the expression his pieces have. They seem, as is natural to Americans, unemphatic and usually even like unconscious actions.

Drawing of Dancers
by Picasso

But where drama demands more conscious relationships these require a more conscious kind of acting. What Balanchine tries for as classic acting is not an emphatic emotional stress placed on a particular gesture for expression's sake. He tries instead to have expression present as a color throughout a dance or a role, sometimes growing a trifle stronger, sometimes less. It is as if a gesture were made in its simplest form by the whole body as it dances. This is a grand style of acting not at all like the usual Broadway naturalism. In ballet a realistic gesture if it is overstressed or if the timing of it makes the dancer dwell on it "meaningfully", gets clammy; the grand style remains acceptable at any speed or intensity; and Tallchief often exemplifies it at a high intensity — in the writhings of Eurydice for instance, or in the quiet lightness of her last entrance in "Firebird".

What I have tried to say is that the meaning of a Balanchine piece is to be found in its brilliance and exhilarating variety of classical style. There is nothing hidden or esoteric or even frustrated about the expression of one of his dance ballets. The meaning of it, as of classical dancing generally, is whatever one loves as one watches it without thinking why. It is no use wasting time puzzling over what one doesn't love, one had better keep looking and sharply to see if there isn't something one does, because it goes so fast there is always a lot one misses. Pretty people, pretty clothes, pretty lights, music, pictures, all of it in motion with surprises and feats and all those unbelievable changes of speed and place and figure and weight and a grand continuous rhythm and a tumultuous sweep of imaginary space opening up further and forever, glorious and grand. And because they are all boys and girls doing it, you see these attractive people in all kinds of moments, their unconscious grace of movement, and unconscious grace in their awareness of each other, of themselves, of the music, of the audience, all happening instantaneously and transformed again without a second's reflection. That is what one can find to love. That is the entertainment, different in each piece. All these beauties may be gathered in a sort of story, or you may see them held together only by the music. It is up to you to look and seize them as they flash by in all their brilliant poetry. And many people in the audience do.

Classic ballet is a definite kind of entertainment, based on an ideal conception of expression professionally called "style". It does not try to be the same sort of fun as some other kind of entertainment. It tries to be as wonderful as possible in its own beautiful and voluntarily limited way; just as does any other art. What correct style exists for, what it hopes for, is a singular, unforseen, an out-of-this world beauty of expression. In our own local and spontaneous terms this is what Balanchine intends. I wish I had found a less heavy way of treating so joyous and unoppressive a form of entertainment; for a tender irony is close to the heart of it. But I hope I have made clear at least that neither

classicism nor "Balanchine style" is, as one sometimes hears people say, merely a mechanical exactness in dancing or in choreography, no personality, no warmth, no human feeling. As for his dancers, this season in particular has shown us that the more correct their style the more their individual personality becomes distinct and attractive on stage.

The strictest fans realize that his work in creating a company is only half done. But though still unfinished, the result is already extraordinary. London, Paris, and Copenhagen

Drawing of a Dancer
by Picasso

have striking stars, have companies excellent in many ways, larger, wealthier, more secure than we know how to make them. This winter the hardworked little New York City Company has shown itself, both in style and repertory, more sound, more original, more beautiful than any you can see anywhere in the Western world.

In the last five years George Balanchine has come to be recognized as the greatest choreographer of our time abroad as well as here. Such a position has its drawbacks. But for my part, though his prestige may add nothing to my pleasure in his work, I have no quarrel with it.

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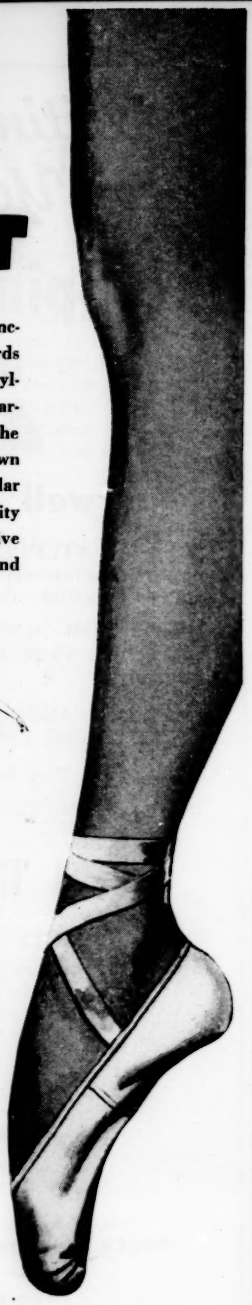

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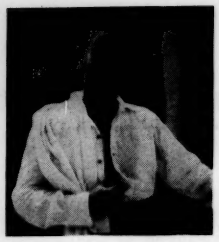

Hello everyone:

We have something a little different for you this month. Because so many of you have requested it, we are giving you a tap routine to work out and practice. I personally have never studied tap this way and do not advocate it as a steady habit, but this should be fun for you and educational, too. And here, the exercises I have given you in the past will prove their value. Another piece of advice: be sure to keep the tempo steady throughout the routine. Write to the magazine and let us know how you like the dance, and how you get along with it.

Good luck, and remember that the most important New Year's resolution in a dancer's life is the promise made to himself to practice.

George Tapps

---

by Rod Strong

• This is a tap dance in buck tempo, 2/4 that should be fun for intermediate students. It is one chorus long and entails a lot of movement as well as tapping. In doing it I would suggest using as much ballet technique as possible, that is, to make a leap a leap, and an arabesque a real straight-legged, arabesque. The entire dance should be done with precision and strength, but not heavy. By the way, the heels are only used when called for, otherwise they remain off the floor with all stepping and ball changing done only with the balls of the feet. Use any music you like that is bright and rhythmical and has 32 bars to a chorus (i.e., "Limehouse Blues", "Get Happy").

Figure 1

(2 *tap chasses, going toward stage right, i. e.*)

Brush R, step R, ball L change R. Repeat
& 1 & 2

With left foot continue to the right. (& 3, & 4)

Brush R, leap R, step L in back of R
5 & 6

Ball R, drop R heel
7 8

Repeat this 8 counts starting L and moving stage left.

Basic Tap Technique:

A Tap Routine

by Rod Strong

Moving diagonally toward upstage R.

Step R, step L cross over R, step R and
1 2 3-4

striking arabesque, facing diagonally upstage, hold for 2 counts.

Step L across R, step R, swing L forward
5 6 7

Hop R making ½ turn to R on the hop.
8

(*This is callet Fouetté Sauté*). 2M

Moving toward stage L; step L, shuffle R, step R & 2
ball R
&

Change L, brush R, leap R, step L, cross in
3 4 5 6
back of R

Step R, hold through count of 8. 2 M.
7 8 M.

Figure II. Tap Tour-Jete

Making large circle, clockwise:

Brush L, step L in back of R, brush R step
& 1 & 2

R, brush L, leap L (turning as in a Tour
& 3
Jete to R)

Step L step R.
& 4

Repeat this 6 more times to fill out the circle. The break is 4 counts; brush L, step L
& 1

crossing in back of R, step R, step L
2 3

crossing in front of R, step R.
4

8 M.

Figure III

Traveling to stage L.

Slap L, shuffle R, hop L, cross R in front
& 1 & 2 & 3

of L, slap L, slap R,
& 4 & 5

Shuffle L, L step-step R, (crossing L in front
& 6 & 7

of R). Slap L, slap R, shuffle L, L step-step
& 8 & 1 & 2 & 3

R, slap L, slap R, shuffle L, L step-step R,
& 4 & 5 & 6 & 7

step L. 4 M.
8

Slap R, shuffle L, hop R, cross L in front
& 1 & 2 & 3

of R, slap R, slap L, shuffle R, R step-step
& 4 & 5 & 6 & 7

L, step R.
8

BREAK—Moving diagonally upstage R, cross
1

L in front of R, slide R stage with R leg
2

in passe position, step R, cross L, slide,
3 4 5

step R, cross L in front of R, hold 8 ——
6 7 4 M.

Figure IV

Cramp-roll Turn: This is off-beat timing since the actual step only takes 3 counts and the music has 2 beats to a measure. Thus you only end up even with the music after 6 measure, (3 counts of 8). Keep this in mind while you do this figure.

Slap R turning ¼ to the right. Brush L, leap
& 1 &

to L toe, pivot on L toe until you face
2

audience. Step R toe drop R heel, drop
& a

L heel. Repeat 8 times going in a com-
3

plete circle clockwise for 3 counts of 8.
6 M.

BREAK:— Continuing to turn R, step R,
1

pivot ½, step L, pivot ½, step R, pivot ½,
2 3

step L, pivot ½. Pique turn on R foot,
4

left leg in passe (single or double). Two

counts—5, 6. Lunge with L leg in back
7

touching floor, R arm high in front, left

arm shoulder level, diagonally pointing L.

Hold 8.

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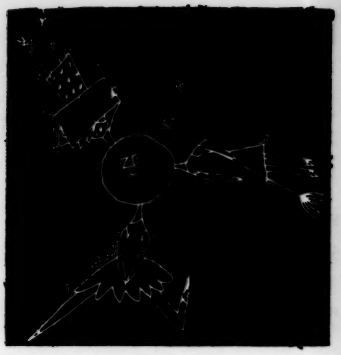
Recital Time

by Toni Holmstock



• The spring recital is the joy and the nightmare of teachers and studio managers. It is the yearly climax. This is the presentation which says — here, this is what we have been working towards all year. We hope to give you some pointers and helpful suggestions which can make the presentation easier and better. There are those who have much experience in this field and who will have little need for this and the two following articles — but it may serve as a useful check list to work with during this period.

Conception, Preparation, Presentation — roughly we can use these headings to help us along the way.

What kind of a recital will best show off the work we have accomplished? Shall it be a revue type or a book show? Whichever you decide on, think it through carefully. Get a general idea of what type of dance you will use and who amongst your students will be best suited for the parts. One of the most glaring faults of non-professional productions, is the use of material too ambitious for the performer. If your student is unable to execute as nearly perfect as possible the material to be used, do not expect miracles at performance time. The student will only be strained in his performance, defeated in his purpose and your audience will be embarrassed. In the studio it is a good teaching technique to make the student strive for something just beyond his reach, but not so in performing.

In many instances the student has acquired a certain proficiency in some of the steps, routines or parts. Use these accomplishments to advantage. But if you find that certain steps or parts are not coming along, don't hesitate to cut, and then work to perfect what is easier for the student to handle. Your performing student will be more at ease, surer of himself, and less prone to stage fright if he feels he can handle his material. This goes for the tiny tot as well as the advanced student.

Get a clear picture of what music you will use. Will you have a piano, recordings or possibly a small combination of instruments? Remember here too, that over-reaching yourself will not give you a good performance. Consider rehearsal time with your musicians. Make it adequate for a clean performance. Frequently rehearsal time can be saved if you work with recordings in preliminary rehearsals. But don't expect students to make the transition from records to live music in one dress rehearsal. True, the musician may be able to follow any dancer, but the student should feel free to project his part, rather than be tied to anxiety about the accompaniment.

Decide where your performance will be held. Choose a place which will accommodate your audience. It is better to have a full house (possibly to turn people away) than to hire a great auditorium where a normally good sized audience will rattle about. Some communities do not have much to choose from and you may be forced to use a large hall. In this case it would be wise to rope off an area and keep the unused section entirely vacant and darkened.

Calculate your seating capacity and arrive at the amount of money you must take in to make expenses, so that you will be able to decide what price tickets you must have.

Make your decisions early regarding costumes. Will you rent them, have a seamstress make them or allow each student to take the responsibility for his own?

Get a general idea of the number of people you will need to help before, during and after — for publicity, to carry costumes, to be back stage for changes, make-up, cues — the thousand and one things that need attention. Although it seems easier at times to do things oneself, it pays to delegate duties. Such division of work as you may decide on should never be done at the last moment. Explain exactly what has to be attended to, and give your helpers time to do it. When using mothers as helpers, avoid conflicts between them and other mothers by announcing to all who will do what job, and make sure they understand what they are responsible for. Check with them from time to time, so that you don't have last minute crises.

When arranging your numbers keep in mind the over-all time of your program, as well as the balance of the program. Time the individual numbers. Keep your program within two hours performance. Leave your audience with a feeling of wanting more. rather than the horrible boredom that descends on an audience after too much of anything,

good or bad.

A good rule for programming is to open with a group number, fairly light, alternate with light and serious and end with a really lively dance (usually by a group). The very small children should, if possible, be used at the beginning. It will help keep tempers and nerves fairly calm backstage.

Strive for a professional performance. Keep within your limits. Be objective about the performing ability of your students. Parents and audience generally will react more favorably to a simple routine well performed, than to intricate steps badly executed and strained in appearance.

Don't wait until dress rehearsal to teach your students entrances, exits, bows. These should become part of the performance, learned with the dance.

Be wise — don't leave anything to memory. Make a check list. Put things down in orderly sequence as much as possible. This does not mean that you cannot juggle to suit emergencies. But it will give you a base from which to work.

The following is a sample check list. Use it or make your own. You will be surprised how much time and worry it will save you.

A. When, where, how, who.
   1. Date of performance
   2. Place
   3. Type of show
   4. Performers
   5. Assistants

B. Publicity and Printing
   1. Paid Advertising
      a) Newspapers
      b) Radio
      c) Circulars & posters (printing)
      d) Distribution
   2. Non-Paid
      a) Clubs
      b) Mail

C. Costumes and Props
   1. Design
   2. Number
   3. Means of procurement
   4. Fittings

D. Rehearsals
   1. Music
   2. Light & Costume
   3. Full Dress

E. Tickets
   1. Number
   2. Printing
   3. Distribution
   4. Collection of monies

F. Backstage
   1. Assignment of duties
   2. Dressers
   3. Make-up
   4. Cues
   5. Place for costumes
   6. Collection of costumes & props after performance

Next month we will go into further detail on some of the ideas projected above. Good luck.

DANCE ROUTINES

by TOMAROFF

Character and National

BOW AND ARROW—Advanced solo with leaps.
BULERIAS—Spanish dance with heel work
CHIAPANECAS—Authentic Mexican dance.
CZARDAS—Advanced Hungarian for couple.
DUTCH GROUP—Wooden shoe for couples.
FADO—A flirtatious Portuguese solo number
FRENCH SKIRT DANCE—Coquettish solo
GARROTIN—Typical Spanish Gypsy dance.
GAVOTTE—An old court dance for couple.
HAWAIIAN—Authentic with expressive arms
HOPAK—Advanced Russian solo.
HUNGARIAN—A spirited solo number.
HUNGARIAN GYPSY—Fast, showy solo.
INDIAN—American Indian strong solo.
JOTA—Lively Spanish folk dance.
LA MANTILLA—Fascinating Spanish Dance
LESGINKA—A tartar dance with knives.
MAZURKA—Brilliant Polish solo number
MAZURKA—Advanced Polish couple dance.
MEXICAN—For couple to "Jarave Tapatio"
MINUET—Old fashioned court dance
NORWEGIAN—Wooden shoe dance for couples.
PIRATE—Advanced solo with pantomime.
RUMBA—Exhibition solo Cuban dance.
RUSSIAN GROUP—Vivacious, for five couples
RUSSIAN GYPSY—Fast number for couple.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
SCOTCH SWORD DANCE—Old dance of victory
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple.
WARRIOR—Strong dance of Roman warrior

Character Routines for Children

BABY ACROBATIC—Easy number for two babies.
BABY SELECTION No. 1—3 numbers for babies.
BABY SELECTION No. 2—3 dances for babies.
CLOCK DANCE—Interpreting the movements.
DOLLY—Original song and dance, with doll.
DUTCH DANCE—A solo number with pantomime
GYPSY—Easy for child with tambourine
KOROBOOSHKA—Lively dance for couple.
LITTLE CLOWN—Easy, with original recitation.
MAMA-PAPA DOLL—Mechanical doll on toes.
MAZURKA—Easy Polish Dance for child
POLKA—Simple steps in coquettish manner
RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance
SKATERS—Simple and attractive solo number.
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song
WOODEN SHOES—Song and dance for couple

Tap for Children or Beginners

BABY TAP—3 easy nunmbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances
MUSICAL COMEDY—Muscial comedy dance
RHYTHM DANCE—**Easy and effective.**
SAILORS HORNPIPE—Created with taps
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners

Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings
ADVANCED RHYTHM BUCK—Syncopated wings
BALLET SOFT SHOE—With ballet variations
BILL ROBINSON'S TAPS—Intricate steps
BROKEN RHYTHM SOFT SHOE—Adv. with turns.
CLAP TAP DANCE—Intermediate, with slaps
ECCENTRIC TAP—Off beat, comical number
INTERMEDIATE BUCK—A little more advanced
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups
INTERMEDIATE SOFT SHOE—Cleverly combined
MILITARY RHYTHM BUCK—Advanced rhythm
MILITARY TAP—Very effective Interm
MIXED RHYTHM TAP—Slides and Pick-ups.
NEW RHYTHM TAP—Advanced, to any rhythm
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm
SYNCOPATED SOFT SHOE—Advanced to 4/4 time
SYNCOPOTED WALTZ CLOG—To Skaters waltz
TAP TRO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.

Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF bEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

Ballet and Toe Routines

AUTOMATIC DOLLS Mechanical, for couple
BALLET VARIATION—Group of 8 to 16 girls
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe
ROMANCE—A toe dance of twilight
SWAN THE—The dying swan of Pavlowa
TOE LINE UP No. 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane
TOE TRIO—Effective number for 3 girls
TOE WALTZ—Advanced technical toe solo
WALTZ VARIATION—Flowing movements, solo

Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number
WHISPERING FLOWERS—Life of a flower
WINDS, THE—Fast, with whirls and turns.

Oriental Routines

ANITRA'S DANCE—A dance with pantomime
CAUCASIAN—Fast spirited movements
CHINESE—Romantic, with quaint steps
CHINESE SCENE—Grotesque for trio
CHINESE SLEEVE—Authentic music included
JAVANESE—Stately and serious
MOORISH—Picturesque cymbal number
ORIENTAL SCARF—Dance with scarf
PERSIAN MARKET—With basket of flowers
SUI SIN FA—Fower dance

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by M. Lurje

THE TRIUMPH OF NEPTUNE (Suite from the Ballet): Berners
. . . . . *Columbia* 12" : *ML* 4593
PUNCH AND THE CHILD—Ballet Music: Arnell . . . *Columbia* 12" : *ML* 4593

• The origin and the story of "The Triumph of Neptune" are both involved. In July of 1926, Lord Berners had completed a number of pieces of music with a ballet in mind. Diaghilev liked the composition and invited Sacheverell Sitwell to write an appropriate libretto. After much discussion it was decided that the ballet should be along the lines of an old English pantomime as suggested by the "penny plain and twopence coloured" sheets of the old-fashioned Juvenile Drama. Diaghilev had at first wanted something modern but compromised with a ballet of extreme sophistication, even though it was concerned with vignettes of Victorian life. The plot, Jules Verne style, concerned with travels of a Sailor and a Journalist who took off from the London Bridge on a fantastic voyage to Fairyland, is elaborate, preposterous and gay. Finally, the Sailor is transformed into a Fairy Prince, marries Neptune's daughter and the ballet ends with a grand wedding celebration and apotheosis.

The ballet was first performed in two acts and six scenes with choreography by George Balanchine at the Lyceum Theatre, London, on December 3, 1926. The dances of "The Triumph of Neptune" have disappeared, but the charming score, modern yet seasoned with a sense of period, at once English yet Continental, remains. In this recording Sir Thomas Beecham at the helm of the Philadelphia Orchestra produces a lively and entertaining recording with excellent sound, and although the score is greatly cut, we can be thankful for what we have received.

The other side of this Columbia disc offers the seldom heard Arnell music for the ballet "Punch and the Child." "Punch and the Child" was first commissioned for Ballet Society in 1947 and given its first performance on November 12, 1947 at the City Center of Music and Drama. "Punch" was presented as a character ballet in three scenes to music by Richard Arnell, choreography by Fred Danieli, scenery and costumes by Horace Armistead. Excellent program notes accompany the album. Performances of "Punch and the Child" survived the 1948 season and then disappeared. Sir Thomas Beecham leads the Royal Philharmonic Orchestra through the rather sombre score presented here in its entirety. Surfaces are comparatively quiet and the recording is good.

Season In Review

(*continued from page* 10)

decors for the remainder of tne company's works, is a real find. He knows how to make a small production look important by concentrating on a few well designed, solidly constructed scenic elements that give a work sensitive visual support and respect the fact that dancers need space.

In addition to "Streetcar", the company had a strong box office draw in the presence of guest star, Alexandra Danilova. Everyone loves Danilova, and we're no exception. She is an artist whose very faults are her virtues. She dominates the stage outrageously. She knows more ways of being coy than a music hall soubrette. But none of that matters. For she has a way of making the simplest enchainement or the most banal segment of choreography look vitally important. When she scoops into one of her arrowy "arabesques penchés" with the hand and arm jutting straight out, or when she perches happily on the shoulder of her partner, one feels that dancing is indeed an act of triumph, and one wishes that our own young American ballerinas could find some of the same pride in themselves as dancers — and as women — that has sustained Danilova for many performing years.

Perhaps because we've come to accept Danilova's mannerisms as an integral part of her performing personality, we resented what Zachary Solov has devised for her in "Mlle. Fifi". Mr. Solov's seemingly innocuous bit of "French" foolishness about a tightrope walker who simultaneously accepts the attentions of a father and son, allows Danilova to caricature her own mannerisms. For us it had the curiously destructive effect of stripping a performer of her armor-of-illusion.

The ballet is a sort of vest-pocket "Gaité Parisienne". Danilova cavorted gallantly through can-can leg stretches and the like, and she was supported with equal gallantry by Roland Vazquez and Marvin Krauter.

Danilova actually did her finest dancing of the season in Mia Slavenska's "Portrait of a Ballerina". In a romantic pas de deux with Frederic Franklin she caught for a fleeting instant all the majesty and modesty of a true classic ballerina. Here were the substance and stability, the training and the taste that have made Alexandra Danilova the artist that she is.

For the rest, "Portrait of a Ballerina" was a pretty routine little work designed to show how, generation after generation, great ballerinas must renounce a normal feminine life in deference to their art. Despite its lack of choreographic originality, the work had the honesty and forthrightness that seem to characterize everything Miss Slavenska turns out.

She is what might be called a "practical" choreographer. She knows where people should be to keep the stage neatly filled. Her awareness of music is literal. In "Symphonic Variations" she stuck steadfastly to the ups and downs — the louds and softs — so that there was little element of surprise. But the work did give the younger members of the company a generous chance to display their talents.

The two leading dancers, Shirley Weaver and Lois Elleyn, have agreeable stage presences marred by serious technical faults. Miss Elleyn angulates her arms, breaks her wrists, and claws her hands. Miss Weaver has a hyper-extended back. The male contingent in this company is remarkably promising, with Ronald Colton, Roland Vazquez, Marvin Krauter, and Robert Morrow already interesting in both classic and dramatic roles.

When a dancer has performed too much, one of two things may happen. If her training is sketchy, she may look unsteady. If her training is solid, as in the case of Mia Slavenska, she performs with an air of bravado that is a substitute for true spontaneity. Miss Slavenska is a strong, stylish dancer with some of the old-world abandon that our own American dancers lack. But she is in need of a rest — the kind of rest in which a dancer restudies what her art is all about so that it again becomes an experience for her, instead of a strenuous habit.

But perhaps this is asking too much of a performer like Mia Slavenska who has accomplished so much in so short a time — who has organized a bright, promising little company — who has done choreography — who has toured — and designed costumes — and commissioned new works. With the help of Frederic Franklin (who is dancing with more strength and spirit than ever) she has laid the groundwork. With good ballets to help, the company should go far.

●

Nina Youshkevitch presents her Ballet Workshop
December 13, 1952
92nd Street "Y"

Nina Youshkevitch, who choreographed the entire Ballet Workshop concert, has an extensive knowledge of all the conventional combinations in the ballet vocabulary. And she puts them together with facility, but with virtually no awareness of their dramatic or structural basis.

There were four compositions — some village capers called "Light and Shadow" (Grieg); a naive philosophical tract about doubt and hope called "The Infinite"; a pas de deux; and a series of variations called "Impressions" (Schumann). Without the aid of titles and costumes it would have been impossible to tell the dances apart, for their content had no effect upon their style.

The dancers, with the possible exception of a sturdy bright-faced youth named Kenneth Urmston, were not ready for the solo work they were required to do. There was a prevalance of unpointed feet and poorly centered torsos.

(*continued on page* 51)

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Season in Review

(*continued from page* 49)

Ernest Lubin was Musical director, and "The Infinite" had an original score by Douglas Townsend.

Miriam Cole, Stuart Hodes, Linda Margolies, Jack Moore
December 27, 1952
92nd Street "Y"

Four young modern dancers did what all young modern dancers should do. They collaborated on a concert. Instead of each being responsible for an isolated portion, they choreographed for each other, for themselves, or jointly. The result was a close-knit entity, rather than the variety bill that many concerts turn out to be.

Of the four dancers, Stuart Hodes has developed the most since his last concert appearance. His dancing is more calm and assured, the gestures more direct. And choreographically he has learned one of the most difficult lessons of all for a young artist — that of making simple statements clearly.

Typical of this growth was a solo Mr. Hodes choreographed for Linda Margolies. Called "I Am Nothing", it mirrored the despair of a child whose home had been demolished by bombs. But more than that, it caught a thread of universality — the universality of loss and nostalgia. And it did so in the simplest of terms—large circular wanderings — wistfully caressing gestures toward the floor — the massing verticality of Bach contrasted with the expansive horizontality of Linda Margolies' movement style.

Miss Margolies, too, has grown. There is more warmth and honesty in her dancing, less coyness, too. But there is still a need for her to widen her dynamic range. Like many of the younger dancers now coming from the Graham cradle, she relies on a constant pulsation of energy from torso to extremities, as though she were wandering under water. Sharp arrests or small percussive accents are needed to give her dancing pith.

Her creative bent seems to be toward the dramatic and literary. In addition to "Curley's Wife" (Blitzstein) based on an episode in "Of Mice and Men", she contributed a strange ventriloquist-and-dummy duet called "The Ringing Down" (Britten) based on an episode in the film "Dead of Night", and she turned to the witchcraft lore of the Massachusetts Colony for an Oedipus-tinged trio called "Reap the Whirlwind" (Villa-Lobos). Both new dances had the virtues of originality of theme and intensity of dramatic impulse, but both needed far more patience in the search for truly meaningful movement.

Miriam Cole and Jack Moore have remarkably similar virtues and faults. As dancers, both are what might be called "clean cut". They move easily, naturally, almost guilelessly. But one does not feel that they have found

(*continued on page* 52)

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Season in Review

(*continued from page* 51)

the true source of dance in their own bodies. As a result, their movement does not yet have the stamp of identity.

All of their dances, from the tender "A Wedding Song" (Wellesz) to the playful "Icarus and the Sun" (Reif), had an alternation between command of their idiom and an almost oblivious naiveté. They have not yet found a sure way of fusing emotion and movement into a compelling whole.

Eugene Lester and Elliot Birnbaum took over piano chores for the entire concert.

●

Danny Daniels and Group
December 21, 1952
92nd Street "Y"

Tap dancing, that most brash of idioms, became a model of sensitivity when used by Danny Daniels. In fact, he made us realize once again just how expressive this popular idiom can be.

Like many of the concert tappers, Mr. Daniels began with Bach compositions. And to each he brought a special creative insight. In the opening "Theme and Variations", the tapping was light and lacey, as though the dancer wished to keep himself secondary to the music. In the "Two Part Inventions" (performed with Anne Wallace) the bearing of arms and body became more important (with a curious little dropped arm gesture setting the pattern). And in the "Gigue", the tapping burst forth with drill-like intensity in a musical form ideally suited to it.

The three dances were choreographed with a nice sense of line and balance and a healthy awareness of musical structure. But in the solos that followed, Mr. Daniels encountered snags of a rather fundamental nature. In his Spanish "Leyenda" (Albeniz) he had difficulty establishing a dramatic focus and maintaining it. In the unaccompanied "Dance with a Tambourine", the structure became diffuse without the discipline of music. In addition, despite a real flair for movement, Mr. Daniels has a rigidity in the head, shoulders, and chest which tend to inhibit forceful gesture.

As a group choreographer, Mr. Daniels has the same precision of image and rhythmic vitality that characterize his solos. But again dramatic structure is the stumbling block. His big group effort called "Jam Session" (Sol Berkowitz) was one of those rather naive concepts with dancers representing orchestral instruments. It had a certain playful angularity and a sense of kinesthetic surprise, but these were not enough to sustain it through three movements.

The gem of the program was "A Short Lecture and Demonstration on the Evolution of Tiger Rag" (Jelly Roll Morton). Choreographed by Anna Sokolow, it was a humorous concoction of dance and speech couched in

the antiseptic format of a ladies' club lecture-demonstration. A "lecturer" (Larry Blydon) stuffed into a tuxedo, his hair plastered down and parted in the middle, and his manner shyly flustered, made vague, "intellectual" remarks about the development of Tiger Rag. Every so often he called upon the two dancers to demonstrate. With sanctimonious seriousness they would take their positions and break into a wild dance, then retire modestly to their upstage seats. The dancing, by Carmen Gutierrez and Mr. Daniels, had the perfect synchronization of the little mechanical couples that people try to snare with wooden hoops at amusement parks. And the entire sketch (with Norman Paris contributing his sparkling virtuoso jazz at the piano) was an adventure in timing and rhythmic contrast.

Best of all, it fitted perfectly into the general pace of the program — one that was indeed a refreshing beginning for Danny Daniels as concert dancer-choreographer.

●

Jose Limon and Dance Company
Pauline Koner, Guest Artist
Doris Humphrey, Artistic Director
Juilliard School of Music
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Artistic creation, by its very nature, is an act of courage and affirmation. And the work that emerges — if it is to qualify as true art — must be larger than life — must present life not only as it is, but as it might be.

Yet even among reasonably serious artists

(*continued on page* 54)

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Season in Review

(*continued from page* 53)

this is not always the case. They often shy away from the struggle toward nobility of self and nobility of work. They are satisfied merely to reproduce life, but not to illumine it. And so the spectator is denied his right to share in the climb toward a higher human destiny.

Perhaps that's why we came away from the season of Jose Limón and his Company with a special feeling of gratitude — and why, rather than submitting our usual descriptive review, we'd like to discuss the concerts in the light of their relationship to this fundamental artistic precept. For, each of their eleven works reaffirmed some basic human variety. Yet they were for the most part genuine kinesthetic experiences.

The occasional exception — where moralism took precedence over dance — occurred in Mr. Limón's works. For example, his "El Grito" (Revueltas), which received its American premiere, told of the triumph of right over might. It did so in terms of Mexican peasants rising against their black-hooded oppressors.

Until the arrival of the oppressors, the idea was expressed in dance terms of simplicity and vigor (including a peasant festival dance so full of exuberance that one would like to see it done as a separate pure-dance work). But in the final moments of rebellion, the dance came perilously close to becoming a tract.

In Mr. Limón's "La Malinche" (Lloyd) the same theme of right over oppression was given the wholly suitable format of a little Mexican morality play about a repentant traitress who returned from the dead to free her beleaguered people from the Spaniards.

Mr. Limón's "The Exiles" (Schoenberg) treated the Adam and Eve legend as a rite of human maturing. Through weighted, strangely compelling movements, the two isolated humans (Mr. Limón and Letitia Ide) discovered each other and were drawn into the first experience of adulthood. They fearfully rejected their grown-up state, but finally accepted it and wandered off close together, bodies bent low, legs swinging slowly forward and back.

Like "The Exiles", Mr. Limón's "The Visitation" (Schoenberg) asserts that humble men are capable of greatness. This work, which depicts the Annunciation, has deepened greatly since its first presentation at the New London Festival last summer. It now has a glowing, ritualistic quality — with the duet between Miss Koner as the Virgin Mary and Lucas Hoving as the the Angel of the Annunciation, particularly satisfying. Mr. Hoving, who danced with new-found fire and majesty during the entire season, seemed to envelope Pauline Koner in a halo of movement. One could almost see the tautness of fear melt

(*continued on page* 56)

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Season in Review

(*continued from page* 54)

from her body and the dignity of acceptance take its place.

A dignity of acceptance expressed in formal, rather than dramatic, means permeated "The Queen's Epicedium" (based upon Purcell's lament for the death of Mary of Scotland). Here it was acceptance or resignation in the face of death. It was a lofty classic concept quite different from the forced acceptance that came as a catharsis-after-violence in "The Moor's Pavane" (Purcell). There is no sadness in "The Queen's Epicedium" because it is a tragedy of what must be. But "The Moor's Pavane" (a dance abstraction of the Othello story) is heart-rending, for in it lies the tragedy of what might have been.

Although one feels that the high human aspiration in Mr. Limón's works sometimes speaks alone rather than directly through the medium of movement, this is never true in the works of Doris Humphrey. The dancing always speaks first. Yet even when the action is exuberant as in "Variations and Conclusion from New Dance" (Riegger) or tortured as in "Night Spell" (Rainier), a substrain of quiet maturity is always present.

"Night Spell" has caught the highly condensed quality of a dream. And the dance designs are comparably enriched in texture. The work is a conflict between love and fear enacted within the unconscious. It ends on a boldly affirmative note when the sleeper (Mr. Limón), who has struggled with a tri-partite figure of fear (Lucas Hoving, Betty Jones, and Ruth Currier), awakens to strength and reality through love.

While love is man's path to self-realization in "Night Spell", the dignity of work and the producing of children are the final stabilizers in "Day on Earth" (Copland).

In "Fantasy and Fugue in C Major and Fugue in C Minor" (Mozart) and the "Variations and Conclusion from New Dance" (Riegger,) the dignity of communal effort — the triumphant joy of shared energy — and the eternal interplay between individual and group are all expressed in danced movement of unblemished forthrightness. In these works — with no story and no dramatic implications — Miss Humphrey actually expresses her personal conviction that dance is the purest utterance of mankind.

This faith in her own art reaches what is almost an apotheosis in "The Lament for Ignacio Sanchez Mejías." We have seen this recited-and-danced concept of the celebrated Garcia Lorca poem many times. We have heard its tortured dirge for the death of a bullfighter — and for all young men who die before their time. But its deepest message is one of faith in the immortality of dance.

When, at the end of "The Lament", a voice called out "I sing your elegance and your grace," and the kingly figure of Jose Limón

(*continued on page* 58)

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Season in Review

(*continued from page* 56)

turned slowly on a pedestal with light streaming down on his head, one saw that faith brought to flower in all its infinite sweetness. And one was grateful to Doris Humphrey, Jose Limón, and their inspired company for having labored so mightily — and succeeded so completely — in presenting the fleeting vision of order that is art.

Mr. Limón was, as usual, assisted by Pauline Koner, Letitia Ide, Lucas Hoving, Ruth Currier, Betty Jones, and Lavina Nielsen. The company was augmented for "Variations and Conclusion" and "El Grito." Some of the works had the benefit of accompaniment by the Juilliard Orchestra or smaller combinations thereof, led by Frederic Prausnitz. Julian Stein and Russell Sherman were the pianists. And the Juilliard Dance Scholarship Fund was the recipient of the proceeds.

●

New York City Ballet
Four Premieres — December 16, 18, 23, 30
New York City Center

When a work of art is produced for a practical reason, something strangely destructive happens to it. On the outside it may appear charming, ebullient, or even moving. But a certain vigor is lost — the vigor that propels a work almost in one piece from within the artist's consciousness and makes it hold together as a unified experience.

At least three of the New York City Ballet's four December premieres were produced for a practical reason — because box offices and publicity outlets need something new to talk about and sell. And so these works seemed quite contrived. The fourth premiere — Ruthanna Boris' "Kaleidoscope" — was added for the same practical reason. But it seemed, in addition, to have its own separate motivation.

The key to "Kaleidoscope's" structure was spontaneity — not the competitive spontaneity of "Interplay" or "The Pied Piper", but a leisurely dance-play in which leaping and turning and wearing funny hats and running in a circle followed each other with good-natured ease. The dance (to Kabalevsky's "The Comedians") was in six parts, and it was performed by Melissa Hayden, Patricia Wilde, Herbert Bliss, Todd Bolender, and Frank Hobi. After an opening relay, they played consecutively at being cowboys, cavaliers, Spaniards, and kings. But the changing headgear did not arbitrarily change the moods. Instead, the episodes evolved almost contrapuntally, with the moods overlapping.

One of Ruthanna Boris' chief assets as a choreographer is her keen awareness of the personal style and capabilities of her dancers. She does not impose tasks upon them, but allows their own expressive potential to flow freely. The result is a pleasantly personal quality that offsets the occasional lack of subtlety in her dance designs.

Miss Boris received fine cooperation from costume designer Alvin Colt, who created pert bloomer-tutus for the girls and brightly patterned tights and shirts for the men. An unlisted scene designer did an equally imaginative job with a proscenium decoration of colored Mondrian-like squares and four little booths where the dancers perched to rest and hang their headgear.

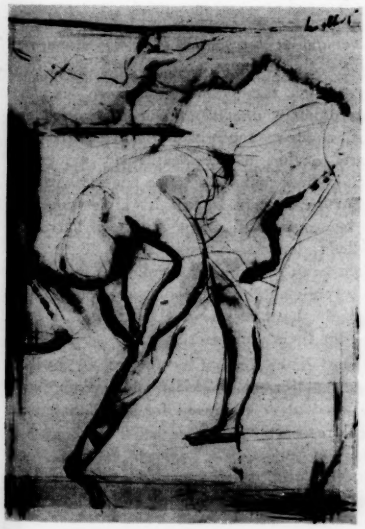
Jerome Robbins' "Interplay" (to Morton Gould's "American Concertette") was a strange choice for the New York City Ballet, for it is still very actively in the Ballet Theatre repertoire. And since it is in Mr. Robbins' well-known "cavorting urchins" vein (like "The Pied Piper"), it is not a very fresh contribution.

The dance is a series of playful or wistful improvisations — with shreds of imitations of other dance styles — bits of flirtation — and a contest with the dancers choosing teams. Its charm lies principally in the ability of the dancers to throw themselves into its wild turns and jazziness with a total lack of inhibition. At its first performance, the dancers led by Todd Bolender, Janet Reed, and Michael Maule (enthusiastically seconded by Carolyn George, Jillana, Irene Larsson, Jacques d'Amboise, and the winged Robert Barnett) did not have the whip-cracking zest that one associates with "Interplay." And one felt that the fault lay with Mr. Robbins — that he had transmitted its form but not its substance.

An unnecessary attempt at decor was made with a bit of baroque upstage draping entirely out of key with the informal antics. Irene Sharaff imitated her original costumes. Simon Sadoff was entrusted with the piano solo.

George Balanchine often takes a perverse delight in creating miniature works to banal

(*continued on page 60*)



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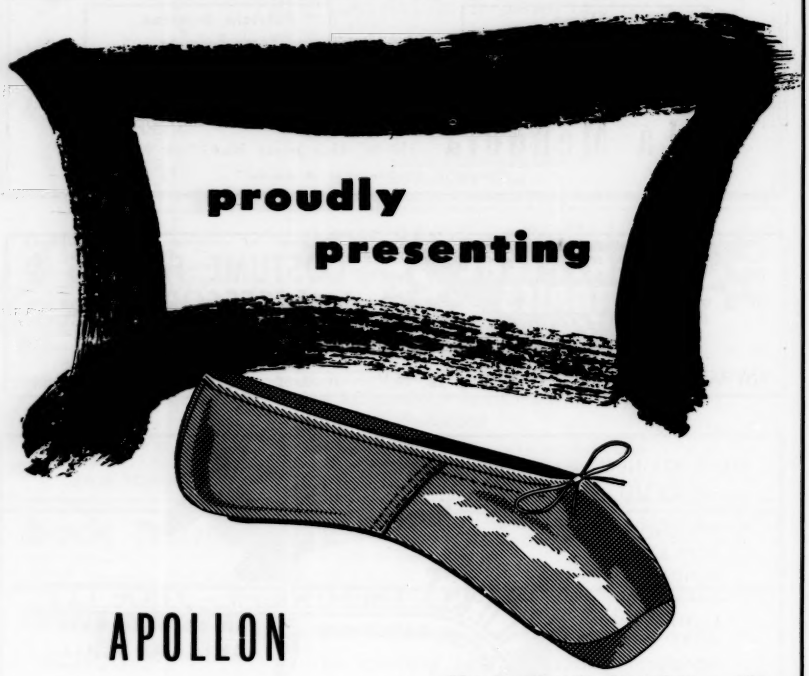

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Season in Review

(*continued from page* 59)

music. Sometimes the effect is amusing, as in the Minkus "Pas de Trois." But the Drigo music that accompanied the new "Harlequinade" pas de deux was a torture to listen to and must be paralyzingly dull for the dancers.

"Harlequinade" is a bright show-off piece with Andre Eglevsky in diamond-patterned tights and harlequin mask, and Maria Tallchief in pom-pom trimmed tutu and rakish cockade hat. They flirt coyly and then launch into challenging jetés, fleeting entrechats and changements, sauts de chat for Eglevsky and a breathtaking supported turn for Tallchief in which she began in second position extension, turned into an arabesque, and returned to her original position.

The dance substitutes a choppy athleticism for the charm of a true pas de deux (like Balanchine's "Sylvia Pas de Deux" in which the emotional atmosphere is sustained and there is an even flow of energy from one phrase to the next.

Balanchine's "Concertino" (Jean Francaix) is a stylishly costumed trio consisting of a cliché French dandy (Andre Eglevsky) and his two ladies (Diana Adams and Tanaquil LeClercq). Here and there one found a germinal idea — like the moment at the end of the first section when the dandy took one girl under each arm and strolled off with their legs kicking out briskly before him — or the dandy's solo in which he alternated between multiple turns and little excursions to the floor seemingly to pick up lint. And there was a danced conversation for the girls in which they imitated each other with perky little switches of weight in hips and legs. But as it now stands, "Concertino" has a hastily stapled-together look, when it should seem to have popped full-armed from a bubble of champagne.

Karinska was responsible for the elegant velvet-and-jet tutus. Nicholas Kopeikine performed the piano solo.

Although ruminations of a more searching nature about dancers, repertoire works, and cast changes, must wait until our end-of-season review in the next issue, we cannot refrain from making a warm general comment about the dancers. In fact, it's almost hard not to be sentimental about the New York City Ballet's dancers. They perform night after night with the "inner freshness" of beautifully trained young people who enjoy what they do, have respect for what they do, and respect their audiences, too.

The New York City Ballet is truly a remarkable assemblage. Let's hope their future ballets will be produced for other than practical reasons.

• • •

(*continued from page* 4)

We hear that Monaco, the independent principality of which Monte Carlo is the capital, plans an exhibit and ballet festival next spring to be called "Monte Carlo, Cradle of the Russian Ballet" and that Monaco, at the same time will issue a special series of stamps depicting ballet themes.

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News from Paris . . .

Serge Lifar has been appointed "Conseiller Technique de la Danse" at the Paris Opera, which means he will dance less but will have a greater overall supervisory position . . . **Albert Aveline** has been appointed Director of Dance and Choreography . . . **Antonio,** now definitely separated from Rosario, will make his debut at the Opera in a new production of Ravel's "Bolero" . . . Twice a year the Opera has a "parade" of the corps de ballet and soloists. In tights or classical tutu, they appear on stage, one following another, starting with the "petits rats" and finishing with Serge Lifar. In the 1953 "parade" **Youly Algaroff** and **Jean Babilee** were included for the first time . . . Algaroff made his debut at the opera recently in Lifar's "Romeo and Juliet".

Katherine Dunham and Co. continue a very successful engagement at the Palais de Chaillot and **Paul Draper** is dancing at the "Drap d'Or" on the same bill with Suzy Solider. He will go to Switzerland before appearing in a solo recital in the spring . . . On Jan. 15th the **Grand Ballet of the Marquis de Cuevas** finished a three month season, its most successful financially, since its existence. They are leaving for North Africa, and in the spring will tour Scandinavia, Holland, Belgium, Germany and Spain . . . **London Festival Ballet** takes over at the same theatre with its first Paris season. **Anton Dolin** stars and **Nathalie Leslie, Belinda Wright, Sonia Arova, John Gilpin, Oleg Briansky** and **Vassili Trutoff** are featured.

Roland Petit has finally decided on the future of his revived company. It makes its debut at the Empire, in March, with **Colette Marchand** starring in lieu of **Renee Jeanmaire.** She will appear in Cine-Bijou, the life story of a movie star, choreographed by Petit, music by Pierre Petit. American **George Reich** has joined the company. **Orson Welles** is scheduled to direct a ballet based on a story of a young girl, engaged to be married, who is a prisoner in a "block of ice". Music by Mozart. Spanish team **Teresa** and **Luisille** prolong their stay at the Theatre des Champs Elysees until the end of January . . . **Yukiko Tomoi** and **Koji Homura** presented an interesting recital of Japanese dances heavily colored by occiental technique and inspiration. Incidentally, there is in Japan a classical Japanese ballet with which Serge Lifar staged "Giselle" when he was there this fall . . . The **Dancers of Bali** make their debut in Paris at the Marigny the beginning of February.

Saul Colin

•

London Datelines

The outstanding event of the winter dance season in London has been the revival by the Sadler's Wells Ballet on December 18th of **"Le Lac des Cygnes",** in new costumes and decor by Leslie Hurry and with choreographic additions by **Frederick Ashton.** The entire production was supervised by **Ninette de Valois** and was a triumph of the Sadler's Wells organization. It will be included in the repertory for the American tour starting next September.

The corps de ballet has been enlarged and there are now 32 swans in Act II. A new pas de six to the famous waltz has been created by Ashton to enliven Act I and there is an intermission before Act II, so that the ballet now almost equals "Sleeping Beauty" in running time. In Act III the Neapolitan Dance has been restored by Ashton and is danced with great verve and spirit by **Alexander Grant** and **Julia Farron.** Otherwise the major changes are a vastly improved and more sinister presentation of the magician Rothbart, a nice piece of theatrical "magic" at the end of Act III when the spell takes effect, and the introduction of a Master of Ceremonies **(Leslie Edwards)** to usher in the guests in Act III. The admirable settings and magnificent costumes give the whole production a warmth and richness it did not have before and there is fine contrast between the cold and misty lakeside and the opulent ballroom. The story seems clearer and the performances by the corps de ballet and soloists are a tribute to the schooling of Sadler's Wells. Such a magnificent production, however, needs a great ballerina to set the final jewel in the crown. At the first performance **Beryl Grey** showed herself a fine enough dancer to carry such a burden but subsequently **Nadia Nerina** and **Rowena Jackson,** although they danced remarkably well, could not achieve the authority or depth of interpretation necessary to sustain such a long ballet. The role of Prince Siegfried has been danced by **John Field, Alexis Rassine** and **Michael Somes,** all of whom partnered well and gave consistently good interpretations. Rassine, now dancing particularly well, gave the most moving performance.

Margot Fonteyn has not yet been seen in the new production of "Swan Lake." Her recent bout with diphtheria still has her too weak for the ardors of rehearsal and performance. **Moira Shearer** is due back (as guest artist) in February. Both ballerinas will be seen in "Giselle" during February.

Festival Ballet gave no new works during their Christmas season at the Royal Festival Hall but had a big financial and popular success. **Ruth Page** arrived in London towards the end of December and at once began work rehearsing the company for her "Merry Widow" ballet which will be given by Festival Ballet during their February season in Paris.

At **Sadler's Wells Theatre** the ballet company has been giving a winter season which started on December 10th. **Walter Gore** has made a tremendous impression with his performances as guest artist in "The Rake's Progress". Gore created the part of the Rake in 1935 but it is doubtful whether it has ever been so well performed by any of its interpreters.

In sending good wishes from London to the dance world of America, may we hope for happy interchange of companies during 1953 and in particular the long overdue visit of a major modern dance group to Europe.

Mary Clarke

•

Ballet at the Universities . . .

Again something new is slowly coming upon us. The colleges have quite completely accepted modern dance by now. But the ballet is slowly arriving on the scene, too. **David Preston** has been teaching ballet at **Texas Christian University** in Fort Worth for several years. **Leo Kersley** has recently become a member of the faculty of Colorado Women's College in Denver, where he gives ballet lessons twice a week, and **Willam Christensen** is in his second year at the University of Utah (see story on page 39). The three Christensen brothers are all taking an interest in academic affairs. Last month, after Lew Christensen, now artistic manager of thte New York City Ballet, left N. Y., he made a brief stop at Salt Lake City to outline plans for interchanging guests with the San Francisco Ballet. Willam, meanwhile, was in San Francisco and Harold had come from there to take over hts brother's classes. Willam came back in time to choreograph five dances for the University Theatre's production of "Le Bourgeois Gentilhomme" and all is well. Clear?

•

Teachers at work . . .

The **Texas Association** held its 23rd annual Christmas convention in Houston from Dec. 27-29th . . . The **Boston Club** had an all-day ballet session with Aubrey Hitchins on Jan. 11 . . . The N. Y. chapter of **NADAA** held an all-day material session on Jan. 18 . . . The **Dance Teacher's Club of Connecticut** held its 30th anniversary meeting at the studio of Florence Greenland in West Hartford . . . The **D. M. of California** held a San Francisco meeting

on January 4th at which Phil Osterhouse was guest of honor. Bernice Lear, recently returned from Japan, taught and explained dances of the Orient . . . The annual joint meeting of the **D. M. of Wisconsin** and the **CNADM** was held in Milwaukee on Jan. 18th.

Gertrude Edwards Jory, one of the founders of the Cecchetti Council of America, Inc. goes out of office this month after two years as President. She continues to be active with the Council which is working in contact with schools in thirty states, and is the first teacher's dance organization to be incorporated as an educational institution.

•

Additional Convention . . .

This year, for the 1st time in its history, the **Dance Masters of America** will have two conventions. Besides its New York meeting, scheduled for July, there will also be a California convention, scheduled for San Francisco the end of June.

•

In Memoriam . . .

Jack Bowman, ex-President of the Pittsburgh chapter and former Director of the DMA, passed away just before the Christmas holidays.

•

In Dayton, Ohio . . .

An impressive series of 12 performances constitutes the first 1953 event of the **Dayton Ballet Society.** These will be by the Theatre Dance Group and its younger sister, the Children's Ballet Company. **Josephine Schwartz** is artistic director and principal choreographer for both. Entrance into the companies is gained through yearly auditions. Both groups perform in ballet and modern style.

•

Photo Credits . . .

January was the month our printing plant chose to by-pass a group of photo credits. Not wishing in any way to neglect our esteemed photographers we list those omitted:

p. 8 — photo of "Metamorphoses" — Fred Fehl
p. 14 — "Abraxas" — S. Enkelmann, Berlin
p. 15 — "Der Idiot" — Rama, Berlin
p. 16 — "Pas de Coeur" & "Hamlet" — Rudolf Betz, Munich
p. 23 — portrait of Roberto Iglesias — Salas Studio
p. 29 — Preobrajenska and Solov — A. D. Arielli
P. 29 — Ballet Associates Ball — Walter E. Owen

•

Chicago News

The **Stone-Camryn Ballet** participated in the gala New Year's Eve performance of "Rigoletto" directed by **Tullio Serafin** in the Opera House. **Joan Ehemann** and **Patrick Heim** were particularly charming.

Sybil Shearer's first full-length ballet, "A Christmas Wish" was a great success. There were 205 dancers. Leading parts were taken by Miss Shearer's professional group including **John Bangsten, Dinah Cody, Eleanor Herstein, Ann Robertson, Carol Heinemann, Masao, Margo Meier** and **Barbara Homgren.**

Chandra Kaly and his dancers are currently in the Palmer House's Empire Room. Kaly's solo, "Too Darned Hot" in the Hindu idiom (and in a jazzed up tempo), is terrific. The three girls in the troupe are excellent, but the clean-cut American youth in East or West Indian garb (as the occasion requires) is a sort of fifth wheel.

Dorothie Littlefield is choreographer for the held-over Hollywood Ice Revue playing a long date at the Stadium. **Carl Littlefield** is assistant choreographer as well as director of lights. As expected when Littlefields are around there is more than a suggestion of ballet. In fact there are two full scale adaptations from classical ballet, cleverly suited to the ice-dancing medium. "Fairy Doll", one of the most popular items in the Littlefield Ballet as well as a staple in the Pavlova repertoire is given with the original music by Joseph Bayer. Another reminiscence from the Pavlova repertoire is "Autumn Leaves", which Miss Littlefield adapted most imaginatively for skaters. The scurrying wind-swept leaves and the powerful November wind are most logical on ice.

Our town has the first American showing of the Tri-Opticon, stereoscopic motion picture film seen through special glasses. It is not related to the curved-screen Cinerama. Tri-Opticon is of dance interest because the first program includes three-dimensional **Beryl Grey** and **John Field** in "The Black Swan". The dancers perform the well-known pas de deux (with alterations) in mysterious depths of arched ruins.

Cameraman and director did not seem aware that dancing as well as sets lend themselves to the new magic. I suppose we can be magnanimous and write it off to a "first" and wait and see what future stereoscopic dances will be like, but why can't they be imaginative with dance when they were so smart about giraffes in a zoo and swans on the River Thames?

The University of Illinois' Orchestra will present its annual concert on March 20 and 21 as part of the Contemporary Arts Festival at the University. **Jose Limon** and **Merce Cunningham** will also participate in the festival which includes an exhibit of Laban Dance Notation among the dance events. **Harald Kreutzberg** will teach a master dance lesson.

Margaret Erlanger of the U. of Illinois dance faculty is leaving for New Zealand to teach there on a Fullbright fellowship. **Margaret Dietz** of Berlin, Wigman School graduate and teacher, will teach at the University of Illinois for one year.

Ann Barzel

•

From Hollywood . . .

All of Hollywood's excited over James Doolittle's announcement that he is bringing the **New York City Ballet** to the Greek Theatre as the initial offering in a summer season of dance **events.**

Barry Ashton will choreograph "A Western Hoe Down" to the music of David Rose for the Red Skelton TV Show with **Ashton & Allen** featured and introducing the dynamic duo, **Lisa Lang** and **Dicky Lerner** who are at present charming audiences nightly in the Players Ring production of "Look Ma, I'm Dancin'!" now in its fourth month.

Louis da Pron to stage dances for **Donald O'Conner's** next picture, "Walkin' My Baby Back Home" at Universal-International.

The New York cast of "Hazel Flagg" boasts no less than ten California dancers most of whom were former students of **Eugene Loring's** American School of Dance: **Svetlana Mc Lee,** and **Ward Ellis** are assisting **Robert Alton** in the choreography and **John Brascia, Joan Morton, George Reeder, Estelle Aza, Christopher Brown, Sharee North, Chris Carter** and **Michael Spaeth** complete this group of "Hollywood-to-Broadway" dancers.

Impresario Irwin Parnes opens his 10th annual Independent Concert Series this month with **Janet Collins** and the sixth annual International Folk Dance Festival.

The Callboard Theatre opened January 16th for an unlimited run of their new musical review "Here We Go" produced by Frances Douglass Cooper and directed by Frances Locker. **Jack & Bonnie Brooks** set the dances and the highlight of the show is a boogie number titled "The Happiness Blues" with **Claudia Barret, Aura Cameron, Frank Miller, Ralph Oliver** and **Mark Mathews.**

Mary Bran will present **Harald Kreutzberg** at the Wilshire Ebell Theatre in two performances February 14-15; **Jose Limon** and his Dance Company at the same theatre March 13-14 and **Carmelita Maracci** with a new company and a new program March 28 at the Philharmonic Auditorium.

Karoun Tootikian head of the faculty and Oriental department at the **Ruth St. Denis** Foundation presents **Katherine Flowers** and her Co. in a series of Sunday evening concerts titled "Bamboula to Bop". The theme concerns a contemporary re-creation of Negro dance forms showing its evolution and contributions to American dancing. The concerts are in two parts: Dances of the Slaves (1619), and Congo Plains-New Orleans (1712).

Ted Hook

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